The NEW YORK
CLIPPER
THE OLDEST THEATRICAL PUBLICATION IN AMERICA

JUNE 18, 1919

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LOUISE GROODY

THE NATIONAL THEATRICAL WEEKLY

IT'S A "NATURAL"

L. WOLFE GILBERT

PRESENTS

GRANNY

You owe it to yourself to hear this—or send for it.

IT'S A RAG IF "YOU" SAY SO
IT'S A BALLAD IF "YOU" SAY SO
IT'S A "GEM"—WE SAY SO

By the publishers of **"I Found You,"** "Singapore," "Mending a Heart," "Wild Honey," "Bring Back Those Wonderful Days," "Pig Latin Love," etc., etc.

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BIG BROADWAY CROWD GOING TO FIGHT

SPECIAL TRAINS NOT YET OFF

Despite the fact that newspaper reports from Washington stated that the Government had decided to prevent the sending of any excursion trains to Toledo for the big Willard-Dempsey fight on July 4, on account of all traveling stock being required for the transportation of soldiers to their homes, many theatrical people were preparing early this week to make the trip, either on one of the specials that are being booked or on the regular trains. Up to Monday night, no word had been received at the New York administration offices of any such order being issued by the Washington authorities, and preparations for the trains were going ahead.

During the past week a number of bookings have been made on the specials. The prices for these trains run from $90 to $105, and include all expenses with the exception of the seat. The promoters have arranged, however, to provide seats to suit each bankroll. All of those going on these trains will sleep on them while in Toledo, and have their meals on board as well.

The Willard-Dempsey Special Train Committee, which has offices in the New York Theatre building, have already arranged a number of bookings for the trip and anticipate carrying about 150 on their train.

"Dude" Harris, treasurer of the Fulton Theatre, is expected to make a start with about 150 fight fans. Both of these trains are scheduled to leave July 2, so the guests will have a chance to see the training quarters the day before the fight.

Billy Gibson will start a "Theatrical Business Men's Special" on July 3, arriving in Toledo the morning of the fight and starting back again right after the mill, arriving in New York on the morning of July 5. Gibson has reserved a block of 125 seats for the use of those on his De Luxe Special.

Among those who are booked on the Gibson special are George M. Cohan, Sam H. Harris, Tom Gillen, Eddie Foy, Eddie Leonard, Capt. Jack Gleason, Arthur ("Cane") Levy, Martin Sampter, Billy Van, Henry Dixon, Benny Leonard, Harry Fitzgerald, Jimmy Plunkitt and a host of members of the Lambs and Friars.

Others who are scheduled to go include Walter Plimmer, Joe Shea, Edgar Allen, John Zanft, William Fox, W. E. Sheehan, Jack Loeb, Joe Micheals, Jack Henry, Jack Linder, Solly Turek, Moe Schenck, Abe Friedman, Dave Rose, Aaron Kessler, Harry Seamon, Joe Hurtig, Blutch Cooper, Maurice Cain, Jake Lieberman, Eddie Lewis, Max Hart, N. E. Manwaring, Harry and Herman Weber, George O'Brien, M. S. Bentham, R. A. Jones, Charles Stewart, Billy Atwell, Billy Roach, Leon Langsfeld, Alex Hanlon, Bruce Duffus, Abe Thalheimer, Jack Allen, George King, Louis Pincus, Joe Pincus, Joe Schenck, Dan Simmons, Sam Bernstein, Freeman Bernstein, Arthur Aiston.

KLAW WANTS GREENWICH SHOW

That the "Greenwich Village Follies" is agitating the commercial instincts of some well-known Broadway producing managers was evidenced last week when Marc Klaw attended a rehearsal of the show, following which he is reported to have made an offer to buy out everybody's interest in the production. John Murray Anderson refused to sell, the Greenwich Village group following suit in their refusal when they learned that Marc Klaw had expressed enthusiasm for the show, which is now scheduled to open next Tuesday night.

However, there is still Arthur Pearson's one-fourth interest to be disposed of. Pearson, it is reported, turned back the stock allotted him after he had some differences with John Murray Anderson over the staging of the piece. Pearson suggested some things that Anderson, as producer, thought were unsuitable. The result was that Pearson deemed it advisable to stay out.

Now, it is learned, Joe Klaw, who is Marc Klaw's son, is negotiating for the interest allotted to Pearson, and it is also reported that a representative of Anderson T. Herd, the millionaire shipping man, who backed "The Better 'Ole" and more recently "The Lady in Red," has been around the Greenwich negotiating for this same one-fourth interest, or more.

On Monday of this week it was learned that Marc Klaw had offered the stockholders a substantial bonus if they would turn over to him 51 per cent of the stock in the corporation, which was organized to produce the "Greenwich Village Follies."

WHITE SHOW DOING BUSINESS

Georgie White's "Scandals of 1919" did almost $14,000 again last week and impressed the ticket brokers sufficiently that they made an eight-week buy for the piece, which is now developing into one of the best of the summer shows.

Many changes have been made in the piece since it opened, many of the scenes being shifted around and some cut down until the piece now gets through by 11 o'clock instead of running overtime as before. Lou Holtz, the vaudeville comedian, was put into the cast early this week and adds strength to the comedy section, which heretofore was the weakest point. Lester Allen, who has been sick, is also back in the cast again.

JOLSON CLOSING IN BOSTON

BOSTON, Mass., June 16.—Al Jolson, in "Sinbad," will close his run at the Boston Opera House next Saturday night, with no announcement as to where the attraction will go from here.

Some time ago it was announced that when the show closed its Boston engagement it would go intact to London for a run. Recently, however, nothing has been said concerning the company's going abroad and, as far as is now known, the show will return to New York.

COHAN RE-WRITING PIECE

George M. Cohan is reported to be rewriting "Welcome Home," the new piece by Aaron Hoffman which Cohan and Harris opened last week in Baltimore. After he is finished with the task the piece will be laid aside for the summer and brought into the Cohan and Harris or George M. Cohan theatres in the fall, where, Cohan has said, it will make $1,000,000.

"SPECS" AND ZIEGFELD MAKE DEAL OVER "FOLLIES" SEATS

Leo Newman, Louis Cohen and Others Go to Atlantic City and Post $10,000 Bond Not to Charge More Than 50 Cents Advance—Will Get All They Can Handle

Tickets for the current Ziegfeld "Follies" at the New Amsterdam Theatre will be handled this year by the brokers through an arrangement made last week with Flo Ziegfeld in Atlantic City. The brokers' arrangement with Ziegfeld, it was learned Monday, provides for a $10,000 bond to be deposited by each broker as a guarantee to Ziegfeld that tickets will not be sold for more than fifty cents above box office prices.

This brokers' arrangement with the self-heralded father of the recently passed Kilroe-Williams ordinance which, among other things, provided that theatre tickets should not be sold for more than fifty cents above the price stamped on their face, does not speak very well for the behavior of the young offspring. In fact, it appears to be more than a tacit admission on Ziegfeld's part of the law's ineffectuality when it comes to limiting the price at which tickets may be sold by brokers.

Last year Ziegfeld tiraded against the brokers in a series of newspaper advertisements, warning the public against buying "Follies" tickets" from them. He explained that he had retained the tickets so that they might be sold at the box office only. However, the brokers did obtain a comparatively few tickets daily by hiring "diggers," rather than submit to what they considered an unjust super charge by Ziegfeld.

But this year, Leo Newman, Louis Cohen, David Marks, Al Jones and representatives of the other large ticket brokers went down to Atlantic City to see the opening of the "Follies" a week ago last Monday. They liked the show and immediately entered into negotiations with Ziegfeld for blocks of tickets during the New York run.

The producer demanded a bond, the brokers agreed to the proposition and now they will not have to "dig" for "Follies" tickets this year, for it is reported that Newman will receive fifty choice seats for each performance, Louis Cohen, forty, Dave Marks, forty, and about two hundred tickets will be divided between Tyson's, Al Jones et al.

Ziegfeld has this year raised the box office prices on tickets to $3.50 top for the first ten rows in the orchestra and $3 for all seats beyond the tenth row. And, in the balcony, the first few rows call for $3 per seat, the next five or six rows go at $2.50, and the remaining rows at $2.

Despite the stricture placed on the brokers with whom he does business, it became known Monday afternoon that at least one of those who deposited a bond with Ziegfeld was getting unprecedented prices for opening night tickets. This broker sold six tickets for $200. Another received $105 for five tickets, selling them in groups of three and two to a couple of customers, the one who bought the three paying $65 for the ducats.

LOOKING OVER CLAIMS

Early this week, Joseph and Alvin T. Safinsky, attorneys for Goldie Pemberton in the White Rats proceedings, were looking over several claims they said they had received from performers against the trustees of the organization.

According to the attorneys, the performers who have placed claims in their hands are desirous of having suits instituted against the trustees to recover sums said to have been paid on stock in the Associated Actors' Company. This company, it was claimed, was a subsidiary theatrical corporation organized by officers of the White Rats and the stock was sold to performers, the latter being guaranteed against loss by trustees of the White Rats organization.

TYLER TO QUIT WASHINGTON

Washington, D. C., June 16.—Although it was impossible to confirm the rumor, it is generally understood in theatrical circles here, tonight, that George C. Tyler, who started a Summer season of five weeks at the National, here, two weeks ago, will close next Saturday night. Announcement, it is expected, will be made sometime during the current week. Mr. Tyler, it is said, has stated that he cannot prepare his new Tarkington play, "Clara" in the time allotted. There is a tendency here, however, to credit poor business as being the responsible factor.

CREATORE TO SUE

Creatore, the Italian band leader and erstwhile grand opera impresario, last week placed a claim in the hands of his attorney, Nathan Burkan, with instructions to bring a suit against Mark Byron, Jr., Creatore's partner in the operatic venture.

According to Creatore's attorney, the prospective suit against Byron, Jr., will be brought in the Supreme Court, which will be asked to dissolve the partnership, to restrain Byron, Jr., from disposing of the operatic stage properties and to sell all the assets in accordance with the alleged agreement between the prospective litigants.

It is said that Creatore will claim that Byron owes him several thousand dollars. Creatore's attorney says that Byron, Jr., has threatened to continue presenting grand opera on the road next season.

N. V. A. TEAM BEATS LIGHTS

In a hotly contested ten-inning game of baseball, the N. V. A. aggregation defeated the Lights by a score of 7 to 4 on Saturday afternoon at the Freeport diamond of the latter organization. There was a large crowd in attendance at the game and it is said considerable money changed hands on the result. The battery for the Lights was Robertson, Page and Tynan, who were opposed by Sheppard and Hainey for the N. V. A. A return game is anticipated for shortly.

STOCK ACTORS, STRANDED, APPEAL TO VIRGINIA POLICE

Members of Canada Stock Company Want Their Money from Wilson R. Todd—Manager Fred E. Johnson Befriends Company.

WHEELING, W. Va., June 16.—The Chief of Police here today received complaints from members of the Canada Stock Company, under the management of Wilson R. Todd, which stranded here last week after two weeks of bad business at the Court Theatre.

According to the complaints, Todd left Wheeling on the 8.25 train yesterday morning for Toledo, Ohio, owing two weeks' salary to nearly every member of the company. They asked that the police take action to bring him back to Wheeling.

Todd brought the Canada Stock Company here opened on May 26, what was intended to be an extended engagement. The opening bill was "Rebecca of Sunnybrook Farm," which played to bad business for the week. "Divorcons" was the second week's offering, and this also did bad business.

"Within the Law," the third bill, also failed to draw, and Manager Fred E. Johnson, of the Court Theatre, told Todd he would have to conclude the engagement.

In the meantime, Todd had made contracts to move the company to Lima, Ohio, where he was supposed to open on June 23.

When the company closed last Saturday night, Todd, according to the story told to the police, not only owed nearly all of his actors two weeks' salary, but told Manager Johnson that he had other bills to pay and the latter gave him $100 to liquidate them. This hundred, so far as known, Todd took with him. None of the company got any of it, they say.

On the closing night, Todd told the members of his company that he was expecting money from a bank in Erie, Pa., and made an appointment to meet them at the Windsor Hotel, Wheeling, at 5 o'clock Sunday afternoon, when, he said, he would pay everybody in full. When the actors reached the hotel at the appointed time, they say, the clerk told them Todd, his wife, Joie Canada, who headed the company, and their son had left the hotel at 5 o'clock in the morning.

Walter R. Smith, business manager of the company, attached Todd's personal effects. To the others Todd is said to owe $487. These were Warren Wade, Ernest Kast, Parker Fennelly, Jack Bayed, Josephine Worth, Kathleen Dean, Miss Brownell, W. Sherwood, scenic artist; Alva Olson, carpenter, and Mr. Knowles, electrician.

All of the members, except Miss Worth, had sufficient funds to pay hotel bills and railroad fares and Manager Johnson was notified of Miss Worth's financial condition. He promised the departing members that she would be taken care of and would be welcome to stay at his home as long as she wished to.

Todd's home is said to be in Erie, Pa., where he is said to own a farm.

PLAN BIG "HIAWATHA" SHOW

"Hiawatha" is the title of a monster spectacle planned to be produced this fall under the patronage of a number of Wall Street men. Fifty thousand dollars has been allotted for the preliminary work on the production, and as much more as will be found necessary will be at their disposal. Four hundred people will be used in the production, which will probably have its premiere at the Century Theatre in October.

The spectacle is adapted from "Scenes from the Song of Hiawatha," and will be in three episodes, "The Wedding Feast," "Death of Minnehaha" and "Hiawatha's Departure," written by Coleridge-Taylor.

Arrangements for the producing rights have been made with Novello & Company, Limited, of London, through their New York agent, H. W. Grey & Company. An immense royalty will be paid for the use of the piece. More than 100 persons will be required for the principal roles, and the chorus will consist of 240 voices.

Negotiations are pending at present for a very prominent stage director to arrange and put on the production, and it is likely that they will be consummated during the present week.

Those interested in the production have seen the vast returns given through its production in pageant form during the last few years. In 1916, Mrs. L. A. McDowell produced it at Peterboro, Vt., and it is said to have realized $65,000 on the production. About five weeks ago the Norfolk Society, at Norfolk, Conn., staged it again, and realized a neat sum from the affair.

The producers have offices at present in the financial district, but will open offices in the theatrical district July 1, when they expect their publicity department to get into its stride.

FRISCO PAPERS RAISE PRICE

SAN FRANCISCO, June 16.—An increase in the prices of all morning newspapers became effective here yesterday. Announcements to the effect that 5 cents would be the charge for morning papers on week days, with a 10 cent rate prevailing on Sundays were carried in all of them last week. An increase in the cost of materials and labor is the reason given for boosting the rates.

RE-ORGANIZE COMMONWEALTH CO.

A readjustment meeting of the officers and directors of the Commonwealth Opera Company was held last Friday afternoon with John Philip Sousa, president of the corporation, in the chair.

The matter of the obligations of the company were brought up, and Harry Saks Hecheimer, attorney, stated that, to his knowledge, there were only $300 of obligations outstanding. It was then decided to leave the matter in abeyance until the attorney could ascertain if there were any further obligations and report upon them at the next meeting.

It was learned that an assessment of $50 each on the stockholders and directors of the company would clear up all outstanding debts and this would be made when the bills were presented.

A number of influential and wealthy people are said to be interested in the future of the Commonwealth and that, when the old affairs are cleared up, will, if the company is reorganized, invest an unlimited amount of money to maintain the company in the future. It is likely that this new arrangement will be underway by the beginning of the fall season.

The Commonwealth opened last fall in Brooklyn and did very good business. It got into financial difficulties, though, and was finally forced to close.

STAGE CARPENTER SUED

George H. Koster, stage carpenter at the Lyric Theatre, has been made defendant in a separation suit instituted in the Queens County Supreme Court by Hester Kate Koster. The latter charges desertion.

Through her attorney, H. L. Roth, in her complaint, Mrs. Koster stated that they were married in 1886, but that, about five years ago, the plaintiff left her and has failed to provide for her. She alleges he earns $50 a week and asks for proportionate alimony pending the trial of the action.

MIKE SELWYN TO CHANGE

Mike Selwyn, for the last six months manager of the Bronx Opera House, will return to his old post at the Harris theatre next season. Louis Silverstein, who has been treasurer of the Bronx Opera House for the last six years will replace him as manager.

MRS. WOODS SUES AUTO CO.

Mrs. A. H. Woods, wife of the producer, began an action in the Municipal Court last week to replevin an automobile belonging to her which she claims is being illegally held by the Owen Magnetic Motor Sales Company.

According to the papers in the suit, filed by H. J. and F. E. Goldsmith, her attorneys, Mrs. Woods left the machine with the defendant at various times since August, 1917, for the purpose of having repairs made. Bills accumulated which Mrs. Woods says she paid. The auto company, however, claims that she is still indebted to it in the sum of $120, and refuses to turn the car over to her until she pays the amount alleged to be due.

Mrs. Woods, on the other hand, denies that she is indebted to the auto company. The car in question is an Owen Magnetic, said to be worth over $3,000, but the value of which is stated to be $1,000 by Mrs. Woods, this being done so that the case could be brought in the Municipal Court.

SOUSA STARTS TOUR

John Philip Sousa and his Band inaugurated their tour of thirty-two weeks at the Academy of Music, Brooklyn, on Saturday evening. The band consists of sixty pieces, the members mostly being those who composed the Great Lakes Band, which Sousa headed during the war. They will make two trips from coast to coast, the first being toward Calgary and British Columbia, playing five weeks in the Canadian Northwest. The second will wind up at San Francisco. During the early summer months he will play mostly at Fairs, as well as a four-week engagement at Willow Grove Park, Philadelphia, beginning Aug. 17.

This latter engagement, in previous seasons, has been only of three weeks' duration. Thanksgiving will find Sousa in San Francisco. Harry Askin will manage the tour.

SET DATE FOR FUND SHOW

SAN FRANCISCO, June 16.—July 1 has been set as the date for the benefit performance for the Actors' Fund which is being arranged for this city.

Realizing the good work of stage folk, social and financial leaders of San Francisco have taken up the matter of assisting and have made arrangements to have the show take place at the Columbia Theatre. Every actor of note who happens to be in the vicinity of this city on the date of the show will perform. Included among those who have already agreed to appear are Otis Skinner, Henry Miller, Thomas Wise, Ruth Chatterton, William H. Crane, Crane Wilbur, Belle Bennett, William Courtenay, Blanche Bates and Richard Bennett.

AGENT WILLED $10,000

Grant Luce, an advance agent for Harry Clay Blaney, has had an obstacle thrown in his path of receiving $10,000, which his brother, Marion F. Luce, willed to him, through the exception filed by a sister, Caroline Rugg, when the will was offered for probate in Surrogate Cohalan's court last week. Mrs. Rugg alleges that this was not the last will of her deceased brother, and that he was not a resident of New York, but of Omaha, Neb., and that he was unduly influenced in signing the document. H. L. Roth represented Grant Luce in the proceedings.

STEWART HAS NEW PIECE

"Gladiola" or "The Soul of a Violin" is the title of a two-act comedy with music recently copyrighted by W. G. Stewart, resident stage director of the Hippodrome. Stewart is preparing it for a Broadway opening next season. A novelty that he will introduce is to have his orchestra work on the stage throughout the performance instead of in the pit.

SHOW GIRLS SUIT UP

The suit instituted by Alice Hudson, show girl, against A. Edwin Paul, mining broker, for $250,000, alleging breach of promise, is on the June calendar of the Supreme Court, and will come to trial next week. Herman L. Roth represents the plaintiff.

GETS PUNCHED IN THE EYE

Richard Himber, violinist with the jazz orchestra formerly used by Sophie Tucker, is going along Broadway nursing a blue eye as a result of taking exception to a remark made by Ben Marks, another musician, last week.

According to Himber, he was emerging from "John the Barber's" establishment in Forty-fifth street when Marks happened along. He asked the latter, "Where are you working?" Marks mentioned the place and Himber retorted that another fellow was working there. Then Ben said to Little Richard:

"Do you mean to insinuate that I am prevaricating."

"Oh, no," was the reply. "Only I know who is working there."

After the last retort Marks cut loose, hit Himber a punch in the nose and eye and sent him crashing through one of the plate glass windows of John's parlors. The crash of glass brought a crowd and, during the excitement, the belligerents were able to make their getaway.

In the meantime, John, assisted by a number of his pugilistic friends, was looking around to find out who put his window out of business. Being unsuccessful he reported it to the insurance company, who installed another plate of glass there on Monday.

Himber was not injured by his collision with the window and was able to get to work that evening at his new job in City Island. He stated also that he does not come to the city as often as he was formerly accustomed to.

RE-FINANCE BROOKLYN A. OF M.

The stockholders of the corporation which owns and controls the Brooklyn Academy of Music, last week voted to raise $300,000 on a first mortgage, the money to be used to pay off the accrued indebtedness of the house. In addition to the mortgage, it was also voted to issue $200,000 worth of cumulative income bonds, carrying not more than six per cent. interest and maturing forty years after the date of issuance.

In their statement to stockholders asking for proxies to vote on the proposition, sent out March 15 last, the directors explained that, until the last two years, the Academy had earned just enough to pay interest on borrowed money; but during the last two years a total deficit had accrued amounting to $19,769.88. The total amount of the Academy's indebtedness is $319,000.

The Brooklyn Academy of Music was completed Sept. 16, 1918. The total cost amounted to $1,325,505.51, divided as follows: Land, $235,794.10; building, $1,035,-869.46; equipment, $53,841.95.

The matter of raising the mortgage and issuing the bonds is now in the hands of Cullan and Dyckman, attorneys for the Academy.

MUSICIANS REFUSE 10 PER CENT

A delegation of representatives of the New York local of the Musicians' Union, headed by F. C. Finklestein, met the musical committee of the Managers' Association last Monday and informed them that the members of their organization had flatly turned down the managers' offer of a 10 per cent increase in wages for next season. The musicians, at their convention, had adopted a 20 per cent increase in scale locally, or an advance of wages from $33 to $40 a week.

The committee of the United Managers, of which Arthur Hammerstein is chairman, and John Cort, H. W. Savage, Marc Klaw, Mark Leuscher and Ralph Long members, a few weeks ago submitted the managers' offer of a 10 per cent increase to Finklestein. He took the matter up with his organization and, upon its refusal, informed the managers of the action taken by the local.

When the refusal was submitted to the committee the musicians were informed that the matter would be taken up by the association as a body at a special meeting which will be held in the offices of the association tomorrow (Thursday) afternoon.

ZUKOR EXCHANGING STOCK FOR NEW THEATRES, IS REPORT

No Money Passed in Getting Rialto, Rivoli and Moss Houses, It Is Said, an Equal Amount of Stock Being Exchanged Between Different Corporations

The long reported plan of the Famous Players-Lasky Corporation, to obtain an interest in motion picture houses from coast to coast, was carried a step further last week when one was secured by the Zukor concern in the B. S. Moss chain of theatres in Greater New York. This will include the houses at present operated by Moss, with the exception of the Broadway, and those now being built in the Washington Heights section and the Bronx. Also a new house contemplated for Brooklyn.

Another house obtained by Zukor is the Portola in San Francisco, valued at $3,000,000, and it is reported that an option has also been procured on the new Capital Theatre, Broadway and Fifty-first Street.

These houses, augmenting the Rialto and Rivoli, in which the Famous Players-Lasky concern have already obtained an interest, will give them a stronghold in the motion picture field in New York City with respect to advantageous showings of their releases.

At the Moss offices no information could be gleaned as to the financial basis under which the deal was negotiated. B. S. Moss, when questioned in that respect, stated that it would not be necessary for a financial consideration to have been discussed as good will also amounted to something. Reports along Broadway, however, were that not a dollar in cash was involved in any of the transactions of either the Moss or Rialto-Rivoli, but that the Zukor organization has exchanged a like amount of stock in their corporation for that of the theatre corporations.

The Moss houses in the deal include the Hamilton, Regent, Eighty-sixth Street, Jefferson, Avenue A, Prospect, Flatbush, 181st Street Theatre, 161st Street and Prospect Avenue Theatre, and the new Ridgwood Theatre, the latter three being in the building stage. The Broadway, operated by Moss, was not in the deal. The controlling interest of this theatre is in the hands of the Stanley Mastbaum estate of Philadelphia, and no negotiations were made for it.

The policy of the Moss houses will remain the same as they are at present and the administration staff of the houses kept intact. The vaudeville houses will continue under their old policy of vaudeville and feature pictures.

Since the Pickford-Chaplin-Fairbanks-Griffith combination, the Zukor combination have been on the lookout to maintain their old prestige with respect to having features in the first run class of representative picture houses. It was figured that when this organization had their releases ready the exhibitor would grab the Big Four product and, in that way, leave no outlet for the release of other meritorious features in first class houses. With these possibilities in view, the Zukor interests started a scouting expedition throughout the country and attempted negotiations for the foremost picture houses in the various sections of the United tSates.

The fruits of their endeavor first cropped out a few weeks ago when an announcement was made they had obtained an interest in the Rialto and Rivoli and were dickering for other houses along the Rialto. After this deal was completed, negotiations were begun with B. S. Moss, who has a string of houses which can be called a valuable asset for the picture people. All of these were of 2,000 and over seating capacity and are known as "Neighborhood" theatres, drawing a desirable class of patronage. After considerable conferring, the deal was made with Moss and the announcement was forthcoming on Saturday of the transaction. The Portola Theatre, in San Francisco, is considered the finest house on the western coast and conceded to be a rich plum for the Zukor crowd.

With the new state of affairs they will have to fear no opposition for, through their assumption of the stock in these theatres, it is more than likely that the F-P-L features will be given first choice and that the Paramount products will be permanent features.

In a statement issued by B. S. Moss, he states that his chain of theatres have become merged with the other theatrical interests of the Famous Players-Lasky Corporation, but will be operated as an independent organization, not only playing the Famous Players-Lasky pictures, but also any other pictures of merit. He has been elected as executive head of the acquisition. All houses will continue under the old title and management.

Mr. Moss states that the combination will be instrumental in producing the highest point of efficiency and artistic excellence.

K. OF C. ENTERTAINS WOUNDED

Another entertainment for wounded soldiers will be held at Xavier Service Station Thursday evening, June 19. The performers are all volunteers and are members of the N. V. A. and other theatrical organizations. The shows are crowded with men from Debarkation Hospital No. 3.

At the last show given by the K. of C., Ward Ray Ellis, of the team of W. R. Ellis and Irene Walker, now in the Navy, gave several imitations of well-known artists and recited a travesty on life in the Navy. The other numbers were supplied by Fred Paddon of the B. S. Moss office.

SUED FOR COMMISSIONS

Marty Sampter's suit to recover $240 from Freddy Hillebrand was settled last week for $125 by attorneys for the respective litigants. Sampter alleged that Hillebrand had failed to pay him commissions which accrued after the latter had become a member of the cast of "Take It From Me." In his complaint, filed by J. Irving Weissman, his attorney, Sampter claimed he had obtained the engagement in the show for Hillebrand. H. J. and F. E. Goldsmith acted as attorneys for Hillebrand in the case.

COMPLAIN OF TRANSFER CO.

Grey and Byron have filed a complaint with the N. V. A. against Palmers' Transfer Company. The act claim that when they played the Regent Theatre recently they gave the transfer people their baggage to transport to the Flatbush Theatre, in Brooklyn, and paid the charges for the same.

When the act arrived at the house they found they were short one piece of baggage. They notified the transfer company, and the latter made a search, and located it at the Pennsylvania station. It was put into a taxicab and rushed to the theatre, where the act claims they were compelled to pay the cab charges and, therefore, ask Secretary Chesterfield to have this amount of money returned to them, as it was not through their negligence the baggage went astray.

LUNA HAS NEW MANAGERS

The Luna Amusement Company, which operates Luna Park at Coney Island, made some changes in the directing forces last week. Henry Miller succeeds James Hepp as manager, he having resigned to go into business for himself. Frank Buell, assistant manager has been succeeded by Murdock Pemberton, formerly with the Charles Dillingham office.

"WHO DID IT" GETS STARTED

"Who Did It," the mystery farce by Stephen Gardner Champlin, who has been in hard luck as far as getting a theatre is concerned, finally got away under the barrier last night when it opened at the Belmont. The piece was announced to open several weeks ago at the Belmont. Two different opening dates were given and, after the second announcement, when Lyle D. Andrews withdrew from the management and Walter N. Lawrence decided to go it alone with the aid of W. N. Lane, a picture theatre magnate, an arrangement was made with Herman H. Moss, who had a lease on the Harris Theatre, to open the attraction there a week ago Monday.

Prior to making an agreement with Lawrence and Lane, Moss had sub-leased the house for a four-week period to Moe Goldman, who had a feature picture he desired to exhibit. He was compelled to put up a guarantee by Moss that his picture would stay the period.

The opening of "Who Did It?" was then announced, and when Lawrence and Lane came along with their show to take the house over, Goldman had a temporary injunction served on Moss, restraining him from turning the house over to the show producers.

The application to make the injunction permanent was argued before Justice Tierney in the Supreme Court on Wednesday, and the jurist refused to make the order permanent. Moss had figured that he would be able to turn the house over to Lawrence and his associate. They went to the theatre and were prepared to take the house over when Goldman's attorney served a notice of appeal from the Supreme Court decision. This gave the Goldman faction new wind, and they continued to exhibit their picture in the house.

In the meantime, frequent conferences were held by all parties concerned, and no arrangement could be made whereby Goldman would vacate the theatre. The last of these conferences was held on Saturday and, seeing that he no longer would be able to get the house, Lawrence then arranged for the show to open at the Belmont.

Prior to the announcement that the piece would open at the Harris, considerable money was spent for advertising by Lawrence and Lane, who had put up $2,000 for the first week's rent of the theatre.

GEORGE N. BROWN MARRIES

George N. Brown, the walker, was married to Lurena Chapman in the Catholic Church, in West Forty-ninth street, on Monday evening. It was Brown's twenty-seventh birthday and the bride confessed to twenty-two turns on the age mounting calendar. Following the ceremony a dinner was tendered by Brown to sixty guests at the N. V. A. clubhouse, after which the guests attended a theatre party at the Riverside Theatre, where Brown is appearing this week.

Among those who wished the couple a safe journey over the matrimonial seas was E. F. Albee, who made a speech lauding Brown for his selection and accomplishments.

The bride is a non-professional and her former home was Providence, R. I. After Brown completes two more weeks of caudeville he will take his bride to his home in Auburn, N. Y., where the couple will spend their honeymoon.

TO HAVE SIX COMMUNITY OPERAS

WASHINGTON, June 16.—Six Community Operas will be given here next season due to the great success of the three given here last winter. "The Bohemian Girl" was to have been repeated here last spring, but due to the heat, it was decided to postpone it until fall.

The community opera was started by the War Camp Community Service under Edouard Abion's direction. Pledge cards were signed at the performance of "I Pagliacci" at Liberty Hut, each one who signed agreeing to donate $5, which would entitle him to admission to all of the operas presented during the season of 1919-20 by the Community Opera.

SOPHIE TUCKER OPENS NEW SHOW

Sophie Tucker sang to a "packed house" last Friday night, when she formally took possession of the Paradise Room at Reisenweber's with her "Five Kings of Syncopation." She will hold forth there nightly for the balance of the Summer, prohibition after July 1 permitting.

The room was opened at 10.30, and after a little speech of welcome in which she alluded to the success she had achieved since she temporarily forsook the stage and came to Reisenweber's, where she occupied the Sophie Tucker Room on the floor below until last Friday night, Miss Tucker went into the special program of songs she had arranged for the evening.

The three girls she has engaged to act as hostesses are erstwhile members of the "Sometime" show, which recently closed at the Casino, and in some of her numbers the girls assisted her by chiming in the chorus and also shimmying some of the tunes. The girls are Marie Astor, Tessie Barry and Irma Coigne.

The "Five Kings of Syncopation," the newly organized jazz band, headed by Joe Gold, the composer of "Everybody Shimmies Now," and other syncopated tunes, comprise the following players: Pete Quinn, 'cellist and clarinetist; Sam Schwartz, cornetist; Dan Alvin, drummer; Monroe Goodman, violinist. Gold plays the piano.

Incidentally, Miss Tucker stated that, if she opens in Chicago in the musical show which William Morris is planning to produce next Fall, she will accept the offer made her by the management of the Winter Garden restaurant in the Windy City to hold forth there as she is now doing at Reisenweber's. The Winter Garden in Chicago has a seating capacity of 900, which is greater by several hundred than the room occupied by Miss Tucker at Reisenweber's. De Lyle Alda, now one of the principals in the "Follies," sang at the Chicago Winter Garden before her engagement here by Flo Ziegfeld.

WILL KING CHANGES SHOW

SAN FRANCISCO, June 12.—Will King and his company of forty-five has changed the show at the Casino to "What a Night." Among the favorites in the cast are Lew Dunbar, Jack Wise, Reece Gardner, Arthur Van Slyke, Clair Starr, Dorothy Caldwell, Honora Hamilton and Vera Ransdale. Ackerman and Harris book the vaudeville at this house.

The Beatrice Morelle Sextette, in "A Study in Royal Blue," another musical production, will be the headliner for next week.

GIVE AL DARLING DINNER

Al Darling, manager of the Royal, was the recipient of a dinner at the Criterion Restaurant last week on his birthday, which was his fortieth, given by his friends. Among those present were Billy Gibson, Al Goldman, Sam Levy, L. Wynne Jones, Dr. Gleason, Magistrate McGeehan, Arnold B. McStay, Street Cleaning Commissioner, and several performers, including Belle Baker, Lou Holtz, Bob Hall, Baby Gladys, the Belle Sisters and others.

KETTERING CLOSES ACTS

CHICAGO, June 16.—The last of the Ralph T. Kettering vaudeville attractions close Saturday night. It was "Which One Shall I Marry" and its cast, including L. E. Pond, Flo Morrison, Jack Daly and Neil McLeod, will rest until August 19, when the company will open for a tour of the Loew Circuit.

HOUDINI COMPLAINS

Houdini has filed a complaint with the N .V. A. that Rigoletto Brothers are using his gramaphone trick. He states that the rights for use of this bit were given him by Cecil Lyle, and that the act is using it without his permission. A committee will be appointed to investigate the matter.

GRUNDY TAKES LONG LEASE

The Dancing Carnival, under the direction of George D. Grundy, has taken a lease on the three-story building at 52 and 54 West Sixty-seventh street from Frederick Fox & Co. for a period of ten years at an aggregate rental of $150,000.

EQUITY ORDERS MEMBERS TO UPHOLD ASS'N CONTRACT

Officials of Organization Deny Reports of Wholesale Resignations—Want Taft or Hughes to Be Umpire If Arbitration Comes as They Hope

An order which further strains the relations of the Producing Managers' and Actors' Equity Association, was thoroughly impressed on 150 members of the latter organization Monday afternoon at a special committee meeting held in the Hotel Astor. The members were then told that, for the coming season, they must sign only Equity contracts as already approved by the Association, and work under no other conditions. They were instructed not to sign any Equity contract in which a change had been made, however immaterial it might seem or appear, until it had been first submitted to the Equity office for approval. However, if it were intact—with the Equity demands incorporated—it could be attested to freely and immediately.

Reports were current along Broadway early this week that many of the older and more prominent members of the Association were dissatisfied with the way things were being conducted and that there was likelihood of a split in the ranks of the organizations, with one faction, composed of the dissatisfied, attempting to take over the reins and bring the organization back to a status where there would be no friction with the managers. Another report was that 500 of the 4,000 members had already tendered their resignations and that a host more would follow their example during the week. It was also stated that among the prominent members who resigned were William Gillette, Amelia Bingham and Zelda Sears. Evidently to combat this move, daily conferences were held by the Council last week to thwart the endeavors of the so-called belligerents.

Frank Gillmore, secretary of the A. E. A., was in attendance last Monday and Tuesday at the American Federation of Labor convention in Atlantic City for the purpose of getting the attitude of the convention with regard to granting a blanket charter to his organization.

Francis Wilson, president of the organization, had interviews with ex-President William H. Taft and Chas. Evans Hughes and issued a statement that these gentlemen had been induced by him to act as umpires to settle the differences between the Equity Association and the Producing Managers if they were called upon.

The statement also narrated that should the hoped for arbitration eventuate with regard to the disputed points in the suggested contract and the matter be decided against the A. E. A., they would abide by it faithfully. Should, however, the arbitrators decide in their favor, the managers would not be asked to incorporate these points in their contracts until the season of 1920-21, thereby giving them time to readjust their business relations to meet the new conditions.

Upon the resignation of Amelia Bingham from the A. E. A., the following statement, accredited to her, was given out by the managers:

"There can be no equity where things are one-sided. I have at various times in the past been my own manager, and next season I hope to head my own company. Having acted in the capacities of both manager and actress, I can well look at the question from both sides of the fence. I am fully convinced that the Actors' Equity is in the wrong; that it will never succeed by adopting methods which tend to convert the theatre from a recognized art to a purely commercial institution, and replace the art of acting with trade unionism; in short, a business where things are weighed by the pound and paid for accordingly.

"The actor of the present day is receiving a salary which we, of the 'old school,' never dared demand, or even dreamed of. At the same time, it is generally known that the managers' expenses have been doubled and even trebled, while the scale of prices has remained the same. Perhaps I side too strongly with the manager, but even as an actress I cannot cooperate with a society which, although it does absolutely nothing to help me in securing employment, sends me a letter asking when I am to open, what my salary is to be, and dictates to me that after a certain amount of rehearsals, I must demand half pay from the manager.

"I am a housekeeper myself, and I know the present prices of commodities, yet I cannot see the justice of demanding an exorbitant salary from a manager, and expect him to pay me for extra rehearsals, which in most cases are necessitated by the actors themselves, and which ultimately prove beneficial to the play, and incidentally mean a longer engagement for the actor.

"In the old days there was no such thing as a contract. I was with Charles Frohman for five years, and during that time I never had a contract with him. With each new role he assigned me came an increase of salary. So today, if I were to go under the management of the Messrs. Shubert, Klaw & Erlanger, David Belasco, Alf Hayman or John D. Williams, I would just as leave seal the bargain with a shake of the hand, for I know that these gentlemen, as well as the other managers, keep their word."

In reply to the Bingham statement, Gillmore produced a letter from the actress in which she stated, when tendering her resignation, that she was doing so at this time for the reason that she would be a producing manager next season and, therefore, would be on the wrong side of the fence if she remained a member of the organization. The letter further stated that she would like to be informed if she owed any back dues, as she would settle them if such were the case as she contemplated at some future date of again returning to the organization. This letter was written June 12th from Miss Bingham's home at 103 Riverside Drive.

With respect to the wholesale resignations, Gillmore declared that no such conditions existed. He declared that, in addition to the Bingham resignation, there were only two others, one that of Gillette and the other of an actor unknown to the public. He said that Miss Sears had not resigned from the A. E. A., but only as a member of the Council, as she was at odds with members of the Board with reference to their views of affiliating with the Federation of Labor. However, he declared, she had not resigned as a member of the Equity. He stated that another man who had tendered his resignation, reconsidered it a few hours later and requested the organization not to consider his request and allow him to remain. This was done, according to Gillmore.

L. Lawrence Weber, on behalf of the Managers' Association, stated that, as far as his organization was concerned, no controversy existed between the actors and the managers and that he had gone ahead and ordered the contracts for the 1919-20 season printed and that they would not bear the name of the A. E. A. on them, but would be the same as used for the past two years. He stated the incident was closed as far as the managers were concerned and, as soon as the contracts were received from the press, they would be distributed to the members of the organization who already had a string of actors ready to sign them.

During the week the A. E. A. sent out a statement which purported to set forth the conditions under which artists work in other countries. It was as follows:

(*Continued on pages* 21 *and* 30)

"BARN" THEATRE CLOSES

Douglas Macdougall was forced to close his "Barn Theatre" season last Friday night, following the conviction in the Magistrate's Court the previous Tuesday of Samuel Boris, treasurer of the "Barn," the latter having been found guilty and fined $100 for selling tickets on Sunday. Boris was unable to pay the fine, so he was locked up in the Tombs Prison Macdougall is making an effort to collect the money to pay his treasurer's fine.

However, Macdougall lays all his troubles at the "Barn" to the fact that radicals have been the chief patrons of his theatre, sitting on the floor and wooden benches to witness the performance. Macdougall says the landlord forced him to vacate the premises at 17 East Fourteenth street because an inspector of the Building Department had reported that the "Barn" is a radical center.

Macdougall is an Englishman who came to this country and about eight weeks ago inaugurated a repertoire season ot the "Barn Theatre." The closing bill last Friday night consisted of the following playlets: "Cranquebille," by Anatol France; "The Tinker's Wedding," by John Synge, and a farce playlet by Macdougall himself.

No newspaper advertising was carried by the "Barn," but the little "New Idea" playhouse was extensively advertised around Washington Square, Greenwich Village and the East Side, from which neighborhoods it drew most of its patronage.

GALLANT TAKES OVER POLLY'S

Barney Gallant, manager of the Greenwich Village Theatre, has taken over Polly's Greenwich Village Inn at 5-6 Sheridan Square, which he plans to convert into a Greenwich Village rendezvous for theatrical folk.

The deal was closed on Monday of this wee kand, on the same day, a corps of carpenters and builders began building an open air garden in the rear where there will be a dance floor.

A colored jazz band has been engaged by Gallant to play during afternoons and evenings, and a French chef, Antoine Goullet, recently discharged from military service in France, has been engaged to look after the culinary department. The name of the place will be changed to Barney's Greenwich Village Inn, and, although Gallant will take possession on Saturday of this week, the formal opening will not take place until June 24, the following Tuesday, that being the day on which the "Greenwich Village Follies" is scheduled to open. After the performance the entire "Follies" company, headed by Bessie McCoy, will be the guests of Gallant at the formal opening of his inn. A number of show folk from other musical shows uptown have also promised to attend the opening.

OPENS IN EARLY JULY

"Gaieties of 1919," formerly called "Biff, Bang, Boom!" the new Shubert musical revue, which will open next Monday at Atlantic City, will be given its New York City showing early in July at either the Central or the Forty-fourth Street Theatre.

The company, which, with principals and chorus, numbers more than 100 persons, included: George Hassell, William Kent, Marjorie Gateson, Marguerite Farrell, Lottie Horner, Julia Ballew, Frank Kingdon, Harry Du For, Harry Fender, Gladys Walton, Josie Heather, Bobbie Heather, Stewart Baird, Ted Lorraine, Freda Leonard, Katherine Hart, Guy Kendall, Ira Williams, Jimmie Fox, Gus Minton, Olga Hempstone, Billy Wagner, Perle Germonde, Marie Stafford, Gertrude Doyle, Muriel Sharpe, Mabel Cloud, Josie Carmen, Mabel Roberts, Florence Elmore and Mildred Soper. J. C. Huffman is directing the "Gaieties," with Allan K. Foster in charge of the dances and ensembles.

GETS POLI TIME

"The Girl in the Frame," the novelty act produced by Barry and Lohmuller, has been routed to play all of the Poli time. It opened on that circuit last week.

DATES AHEAD

"Greenwich Village Follies"—Opens June 24.
Burlesque Club Outing—June 29.
Sothern and Marlowe open in "Twelfth Night" at the 44th St. Theatre, Oct. 5.
Society of American Singers — William Wade Hinshaw—Opens Park Theatre, Oct. 13.
"Galeties of 1919"—Shuberts—Opens Atlantic City, June 23.
"Look Upon the Prisoner"—Cohan and Harris—Opens Atlantic City, June 30.
"The Storm"—George Broadhurst—Opens Atlantic City, July 7.
"Oh, My Dear"—Comstock and Gest—Opens Atlantic City, July 14.
"The Love Boat"—Henry W. Savage—Opens Boston, Aug. 2.
"Not Tonight, Josephine"—A. H. Woods—Opens Atlantic City, Aug. 4.
"Neill O'Brien's Minstrels"—Opens Poughkeepsie, Aug. 11.
"A Pearl of Great Price"—A. H. Woods—Opens Stamford, Conn., Aug. 12.
"Breakfast in Bed"—A. H. Woods—Opens Stamford, Conn., Aug. 12.
"Lady Tony"—A. H. Woods—Opens Stamford, Conn., Aug. 29.
"Little Love Birds"—A. H. Woods—Opens Atlantic City, Aug. 25.
"The Illusionist"—A. H. Woods—Opens Washington, September 7.
"Seven Miles to Arden"—Oliver Morosco—Opens Little Theatre, Oct. 1.
"The Unknown Woman"—A. H. Woods—Opens Washington, Oct. 6.
Chicago Opera Company—Opens Chicago, Nov. 18.

DENIES NAZARRO CHARGES

Lillian Sperber, also known as Lillian Pearson, alias Lila Spear, the alleged co-respondent in the divorce suit brought by Queenie Happy Nazarro against her husband, Nat Nazarro, has filed an answer in the suit in which she emphatically denies the charge made against her by the wife of the vaudeville agent.

In addition to filing an answer, Miss Sperber last week, through her attorney, Anton Siegel, made a motion in the Supreme Court to have the Nazarro divorce suit placed at the head of the calendar of divorce cases in Special Term Part 3 so that it could be tried this month, thus giving her a chance to defend her reputation in open court before the courts closed for the summer at the end of this month. However, after listening to the girl's attorney and H. J. and F. E. Goldsmith, Mrs. Nazarro's attorneys, Judge Giegerich, in Special Term, denied the motion.

In her affidavit in support of the motion, Miss Sperber characterized the charge in the complaint made by Mrs. Nazarro as "an unqualified, infamous, malicious, reckless and vicious misstatement of fact and an unmitigated falsehood made and designed to besmirch the character and reputation of your deponent."

She then goes on to say: "Your deponent is prepared to show the entire falsity of such charge, and is prepared to show that she has a spotless and unblemished reputation."

The alleged co-respondent is reported to have fainted and become hysterical when shown the complaint in which she was accused of undue intimacy with Nat Nazarro.

Mrs. Nazarro last week was reported to have organized a corporation which will employ her foster son, Nat Nazarro, Jr., exploiting his jazz band act and paying him out of the money which the act receives through vaudeville engagements. This was done, it was said, to circumvent the claim the boy's foster father has been making to his vaudeville earnings, the claim being bitterly contested in the Supreme Court by Mrs. Nazarro.

However, Harry Saks Hechheimer, attorney for Nat Nazarro, stated that he would proceed against the corporation, as he has formerly done before its existence, when he tied up approximately $2,000 coming to the boy and his act from the Keith and other circuits, and more recently tied up half the salary coming to the boy and his act for an engagement played at the Harlem Opera House.

STARTS NEW CARNIVAL

Freeman Bernstein has arranged to operate a carnival and side show for the benefit of the Camp Dix entertainment and Recreation Fund at Camp Dix beginning June 30th. He anticipates having a number of big carnival and circus novelties and eight side shows. Twenty per cent of the receipts will go to the Fund.

This is the second carnival Bernstein has promoted in the camps.

AGENTS SCARCE NEXT SEASON OWING TO MANY ROAD SHOWS

Advance Men Now Seeking Positions Ask $100 Per Week in Belief That Managers Will Find Shortage in September

With an unusually large number of attractions slated to be produced in the Fall for the road, it was learned this week that some wiseacres among advance agents have gotten together and are preparing to demand $100 a week for their services next season.

On account of the war inducting a number of agents into the Army last season, there was a scarcity in the number of the knights of the "pencil and brush." A number who had been relegated into the discard by the large producing concerns were called upon to take to the road ahead of attractions. Some of these men had hit the apex of their earning capacity at $50 a week in days gone by, but the managers, being handicapped, were compelled to pay $60 to $85 a week. The majority of these men had seasons from 25 to 32 weeks.

Upon returning from the road, these men got together this week and decided that when they make the rounds of the managers' offices again they will ask for $100 a week. On Monday, a number of them visited the office of a concern which will have about twenty-five shows on the road and, when they stated their demands to the producer, were flatly refused. They were not dismayed by the refusal, for upon leaving the office declared, "He will send for us yet, and pay our price."

THREATENS TO SUE ADELAIDE

Virginia Fissinger, early this week was threatening to sue Adelaide, of Adelaide and Hughes, for $50,000 damages. Both are in the "Monte Cristo, Jr." show at the Winter Garden, where Miss Fissinger alleges Adelaide slapped her in the face because of "jealous rage."

The alleged slap led to the arraignment of Adelaide last Wednesday before Magistrate Frothingham in the West Fifty-fourth Street Magistrate's Court. At the trial counsel for Adelaide stated there had been some disagreement between the two dancers, but, after listening to the evidence, Magistrate Frothingham dismissed the summons. This prevented Edith Pierce, Mildred Johnston, Jean Berekely, Dolores Mendez and Patricia Gordon, all show girls in the "Monte Cristo, Jr." show, from testifying in behalf of Miss Fissinger, who brought them along with her to court.

The nineteen-year-old Winter Garden dancer whom Jake Shubert brought from the Marigold Gardens in Chicago, where he discovered her two years ago, stated that her attorney would have a guardian appointed for her for the purpose of bringing the suit against Adelaide. The alleged slapping took place back of the stage at the Winter Garden.

ANGEL WANTS $100,000 BACK

Before Supreme Court Justice Greenbaum, last week, Paris E. Singer brought suit to recover $100,000 he alleges he paid to the New York Life Insurance Company as a deposit on a contemplated purchase of Madison Square Garden, which he intended to turn over to Isadora Duncan for use as a temple for dancing.

Singer, who is a son of Isaac Singer, the sewing machine millionaire, in his complaint, says that he has discovered two liens on the property, of the existence of which he was not aware. Interested with Singer in the intended purchase of the Garden were Otto Kahn and other wealthy men, who evolved a plan to make that resort a dance shrine for Miss Duncan and her pupils.

Several of the backers, however, got "cold feet," and the scheme was dropped. Several years ago Singer bought the Paillard Palace Hotel, near Versailles, France, for Miss Duncan, who called it a Temple of Arts and taught children "poetic dancing."

HARRY CLARK RE-MARRIES

It has just been learned that Harry Clark, now in Lew Fields' "The Lonely Romeo," and Marie Flynn, who became popular for her performance in "You're in Love" and "When Dreams Come True," were married in Stamford in April. Since that time the bride has refrained from appearing on the stage. Clarke has been married before, his former wife being Norah Bayes.

OLGA PETROVA SUED FOR $400

In the Bronx Municipal Court last week before Justice Robitzek, Mme. Olga Petrova was defendant in a suit brought by Max Radin for $400 for the re-writing of the third act of a play she had purchased from an English author. Radin claimed that he was engaged by Joseph M. Gates to re-write the act and that Gates accepted it.

But his work was rejected by Mme. Petrova. In her own behalf the film star explained that she had paid $1,000 advance royalties for the play. She said she interested Gates, and after she had written the first two acts, Gates insisted on beginning rehearhals, and although she protested against starting work until the play was completed, she yielded to his wishes, although she denied she agreed to permit anyone but herself to write the play. When Gates told her that Radin had rewritten the third act, she declared, she was astounded, but did not pass judgment until she had read Radin's work, when she rejected it because he had "murdered" the play.

Justice Robitzek order the suit dismissed, but suggested that a new suit be instituted, as it was brought out that in the bill of particulars a breach of contract was not charged.

"SLEEPLESS NIGHT" CAST CHANGES

CHICAGO, June 14.—"A Sleepless Night" will be moved on Monday from the Studebaker to the Woods Theatre, where it will remain for a Summer run. Changes have also been made in the cast. Ernest Glendenning is out of the company and Donald Gallagher is now in the leading role. Cyrus Wood is playing Gallagher's part, while his role is being taken by Fred Nichols, who formerly played the butler. Carlotta Monterey is appearing in the leading feminine role.

MUSICALIZE ANDERSON SHOWS

G. M. Anderson last week arranged for the musicalization of two shows, "I Love You" which just closed and "Just Around the Corner," in which Marie Cahill opened earlier in the season. Sylvester McGuire will do the book, Nat Osborne the music and Ballard Macdonald the lyrics, of all three.

CAMERAMEN START PAPER

The Cinema Camera News, a publication sponsored by the Cinema Camera Club, was incorporated last week by Harry Saks Hechheimer, the attorney for the club. The scope of the publication is to be changed and other improvements made, it is said. Harry Saks Hechheimer is the attorney of the publication.

KEANE AND WESTLEY TO STAR

Robert Emmett Keane and John Westley are to be starred next season by Charles Emerson Cook in "An Innocent Idea," a new farce by Martin Brown.

"DEVIL'S DANCE" IS MISFIT

ATLANTIC CITY, N. J., June 17.—Alexander Leftwich, in association with the Sawyer Producing Co., last night offered "The Devils' Dance," at the Apollo Theatre. This new attempt at drama is the product of George Atkinson. It is based upon the idea of misfits in life, and nothing illustrates the idea better than the piece itself.

In justice to the author, it must be admitted that he had an idea, dramatic in quintessential. What he evidently lacks is the dramatic sense. In the first act there is an attempt at a literary style which fizzled in five minutes. From that time on there is not a line in the piece that could be remembered.

Act two begins with a climax and ends with a curtain. The preposterous automobile accident scene was not even well staged.

The third act was superfluous, and the last a melange of absurdities that taxed one's patience.

What little humor there was in the play was voiced by a child player, upon whose baby lips was placed the philosophy of a worldly woman of fifty at least. The players were all unhappily cast, which may have accounted for their dramatic school style.

The character of Dr. Taber was badly drawn. He was not a doctor even by atmosphere, merely an exasperating, blaspheming poltroon, with not a spark of grace in his makeup, and if by chance a patient at any time should meet with the type of nurse pictured for us last night, "pax vobiscum."

TYLER PLAY NOT RIGHT

WASHINGTON, D. C., June 16.—A fantastic comedy, "A Young Man's Fancy," by John T. McIntyre, was produced by George C. Tyler's stock company at the New National, Monday evening, with Alfred Lunt and Lynn Fontanne in the leading roles.

In its present form the piece is ineffective, but it has certain elements of appeal and should, when rewritten, round out well.

Its central theme is that of a young poet who falls in love with a wax model in a shop window and finally finds his ideal in real life.

The play has twelve scenes, some of them carrying not more than a single sentence in dialogue. It is a variant on the Pygmalion and Galatea theme, but it will be impossible to arrive at a judgment as to its chances on Broadway until after it has been reconstructed.

NEW THEATRE CO. CHARTERED

TRENTON, N. J., June 10.—The Amboy Theatre Company, Inc., is the name of a new theatre promoting concern chartered yesterday in the office of the Secretary of State. The company is capitalized for $13,800 and Charles F. Kingsley, Kenneth T. Marvin and Harry N. Marvin appear as the incorporators. Fred R. Willard will be agent, with headquarters in Perth Amboy.

ENGLAND LIKES "NATURAL LAW"

LONDON, England, June 10.—Word has reached here of the successful presentation at the Royal, Rochdale, of "The Natural Law," an American play written by Captain Charles Sumner. The first night audience was favorably impressed and the papers speak of it as a "thought-provoking play with many strong situations."

PHOTOCRAFTSMEN ORGANIZE

The International Society of Motion Picture Photocraftsmen was organized last week to further the development and other processes of motion pictures. Among the incorporators were Harry Keepers, A. Lloyd Lewis, Arthur T. Quinn and Carl H. Gregory. Harry Saks Hechheimer handled the legal end of the matter.

WOODS GETS ANOTHER PLAY

"The Man and His Shadow," a play by Marjorie Blaine and Stanley Lewis, has been acquired by A. H. Woods for production next season.

METROPOLITAN DISCLOSES PLANS

Before Giulio Gatti-Casazza sailed for Italy last week, he announced the plans of the Metropolitan Opera Company for next season, and the signing of Enrico Caruso and Geraldine Farrar for four years more. Orville Harold, who established such a success with the Society of American Singers at the Park in light opera last season, has been added to the staff of tenors of the Metropolitan.

Louise Berat, contralto, formerly with the Chicago Opera Company has also been engaged, as have been Giovania Martino, basso; Renato Zanelli, baritone, and Octave Dua, tenor buffo. Emmy Destin, who has changed her name to Emma Destinova may come here next season and, if she does, she will sing with the Metropolitan. Lucrezia Bori has signed for the season following the next one.

All of the principals of the company, excepting Louise Homer and Freda Hempel have re-signed. Evelyn Scotney, protege of Nellie Melba, an American coloratura-soprano has also been engaged and will share the coloratura roles with Mabel Garrison. Albert Wolff, is a conductor from the Parisian Opera Comique who has been signed to take the place of Pierre Monteaux, who will conduct the Boston Symphony Orchestra next season.

Several American singers who have been placed under contract are Gladys Axman, Ellen Dalossy, Margaret Farnam, Edna Kellogg and Adeline Vasari, sopranos, and Jeanie Gordon and Frances Ingram, contraltos.

Before sailing, Gatti-Casazza announced that "Parsifal" would be given here next season, but would be sung in English. Tschaikowsky's "Eugene Oneigin" will be presented also as will be Leoncavallo's "Zaza." Ludovic Halevy's "La Juive" will be revived and Henry Hedley's piece, based upon Gautier's "A Night of Cleopatra's" will be heard. Another revival will be Massenet's "Manon."

LONDON SEES "KISSING TIME"

LONDON, England, June 10.—"Kissing Time," known in the States as "The Girl Behind the Gun," has been produced by Grossmith & Laurillard at the newly named Winter Garden Theatre, after many postponements due to the house not being ready.

The opening performance was unduly long, being stretched out partly because of the many recalls and partly because of the interpellation of current topical allusions and concurring comic business. The audience, which filled the theatre to its capacity, was warmly enthusiastic.

The production is gorgeous and colorful. The house itself, originally the Old Mogul and more recently the Middlesex, and fondly remembered as "Old Mo," has been completely transformed into one of the finest theatres in London and Grossmith & Lourillard are entitled to the thanks of the London theatre-goers.

INJURED IN AUTO ACCIDENT

LONDON, England, June 10.—Babs, of Beatie and Babs, was injured in an automobile accident and the team will have to lay off for several weeks in consequence. Babs, who in private life is Miss Samuels, received her injuries, consisting of a broken wrist, a severe cut in the head and many bruises about the body, in her endeavor to avoid a collision with another automobile which came suddenly upon her when turning a corner. To avoid hitting the other car, Miss Samuels was compelled to ride into a stone wall.

OFFER HAWKER $3,000 A WEEK

LONDON, England, June 12.—Nearly all the variety agents in London and several in other cities, have offered Aviator Hawker tempting terms to appear in variety as a lecturer. Some of the offers have been as high as $3,000 per week, but, up to the present, Hawker has refused to even consider the matter, sagely remarking "it is not in my line."

ACTORS' GUILD MEETS

The annual meeting of the Catholic Actors' Guild was held in the Astor Hotel yesterday afternoon. Brandon Tynan, president of the organization, presided.

VAUDEVILLE

MAX HART WINS ENTIRE CONTROL OF AGENCY

COURTS DISALLOW WIFE'S CLAIM

Max Hart last week scored a victory when the Appellate Division of the Supreme Court modified the judgment which his wife, Madge Fox Hart, obtained against him in the court below after a ten-day trial before Judge Neuberger. The decision of the higher court decrees that Mrs. Hart is not entitled to a one-half interest in the booking business conducted by her husband, nor is he required to account to her every six months for the profits.

However, as otherwise affirmed, according to the decision, Hart will have to pay over to his wife the $20,000 he is alleged to have failed to pay after the verbal settlement of the divorce suit and other litigation pending in January, 1917; she will continue to receive the $75 a week Hart assigned to her at that time from his Feiber and Shea interests, and, in addition, Mrs. Hart's attorneys, Drucker and Zeamons, say that Hart will have to file an accounting of all his assets and wealth up to January, 1917.

Mrs. Hart's attorneys say that she is entitled to half of all the property possessed by Hart up to January, 1917. According to testimony Hart gave at the trial before Judge Neuberger, his wealth is estimated by Mrs. Hart's attorneys as having been $500,000. Hart had testified that his net yearly income from his booking business alone amounted to $50,000 in recent years.

The reason the Appellate Division gives for disallowing Mrs. Hart's partnership in the booking business claim is in part as follows: "Such an arrangement was not alleged in the complaint. It was not clearly and distinctly proved to have been a part of the arrangement made between the parties."

SAVOY & BRENNAN WIN

The committee appointed by the N. V. A. to investigate the claim of Savoy and Brennan that Bard and Bann were using material similar to theirs in a vaudeville offering reported that such was the case. Secretary Chesterfield has notified the latter team to eliminate from their offering such portions of their offering as resembles the Savoy and Brennan material.

KEITH'S FORDHAM READY JAN. 1

Work on the B. F. Keith's new theatre at Valentine avenue and Fordham Road is progressing rapidly in spite of the delay occasioned by the encountering of solid rock in digging for the foundation. It is fully expected that the house will be ready to open by Jan. 1, 1920. The theatre, when completed, will be 104 by 188 feet, and will have one balcony.

LIGHTS START STUNT NIGHTS

The first of the special weekly stunt night affairs will take place at the Lights clubhouse this evening. To-night will be known as "Poverty Night," and all those attending will be regaled in their oldest clothes. Jim Morton, Paul Morton, Joe Towle and a number of other vaudevillian members promise to show some real class in old clothes.

DOLLY SISTERS CANCELLED

The engagement of the Dolly Sisters to appear atop the new Pennsylvania Hotel in the restaurant, reported some time ago, has been cancelled, owing to the fact that the hotel is doing all the business it can handle and has, as a result, dispensed with the idea of installing any entertainers at all.

NEW ACTS

Charles King, who, with his recently married sister, Mollie, has been appearing in "Good Morning, Judge," will begin a vaudeville engagement within the next two weeks in Hassard Short's musical playlet, entitled "Daly Dreams," written for this year's Lambs' Gambols.

Laurence Schwab will present the playlet, the title of which has been changed to "Dream Stars." Una Fleming will play opposite Charlie King, through an arrangement made by Schwab with Edgar MacGregor, with whom Miss Fleming is under contract to appear in a play. Besides the two principals, there will also be five girls in the cast, these latter being girls who appeared in musical shows that closed recently.

"Dream Stars" is scheduled to open in Newark a week from next Monday, playing in Mt. Vernon the last half and then opening here at the Palace the following Monday.

Gertrude Perry has been added to the cast of "Liars Both," which was at Unity Hall last week to get into working shape. The act has been booked for a tour of the Orpheum Circuit, opening on June 16. Jack Walsh heads the cast.

Eddie Lambert, formerly with "Katinka," and Tommy Gordon, formerly with "Flo Flo," open next week for a tour of the Loew Circuit. Arthur S. Lyons is handling the act, which is a new one.

Eddie Delmore, lately at the Hippodrome, is putting out his own act and will open with it at Perth Amboy next Monday. Included in it with him are five girls.

Louise Carter will open at Proctor's Twenty-third Street during the first half of next week in a new dramatic sketch, written by herself, entitled "For Him." Bert F. Merling will have the juvenile role.

Harry Steppe and Ray Montgomery, two burlesquers, will open at Jimmy Plunket's house on Staten Island tomorrow, in a comedy talking act.

Dorothy Dahl and Percy Walling will shortly appear in a new comedy-dramatic sketch, entitled "Promotion," written by William Russell Meyers. The opening date will be at Perth Amboy, N. J.

"Obliging a Friend" is the title of a new comedy sketch, by Ernest Elton, which is now rehearsing at Bryant Hall. Included in the cast are Elton, Eda Von Beulow and Jack Taylor.

MILLER'S OVERSEA ACT IS OFF

May Boley, who was to have been the featured player in the Eddie Miller Overseas Revue vaudeville act, decided last week that the Elizabeth Brice-Will Morrissey combination was the better attraction with which to be allied and, as a result of her action, the proposed Miller act is off.

Miss Brice, Miss Boley, Will Morrissey, Lon Haskell and others of the "Toot Sweet" show, will break in the condensed version this week and, if found satisfactory, will be booked for a route in the big time houses.

Miller is planning a revival of his double singing act and, with a new partner, will show it within the next week or two.

HODGDON GETS FRANCHISE

Major Ray Hodgdon, recently returned from overseas with the 27th Division, and son of S. K. Hodgdon, has been granted a franchise to book acts in the B. F. Keith Booking Offices. He has opened temporary offices in the Palace Theatre Building and will shortly have more spacious quarters in the Palace Annex. He has secured a number of well-known men to assist him in the conduct of his business.

Hodgdon, who received his Majority after his discharge from the Army, made an enviable reputation in the American Expeditionary Forces. He was cited in General Orders from the Pershing Headquarters and also received the Belgian decoration for bravery.

PUTNAM BLD'G TO BE FILM THEATRE

HOLDS MANY AGENCIES

The site of the Putnam Building and adjoining property on Broadway, Forty-third and Forty-fourth streets, were sold last week by Vincent Astor to a syndicate headed by Robert E. Simon for a sum said to be about $5,000,000. The sale was conditional, the agreement being that the buyers will not be obliged to take over the property unless they can take over a number of leases in the building, some of which run until 1924.

In the event the deal goes through the new owners contemplate the erection of a large motion picture theatre there. The proposed theatre is to be one of the largest in the city, having a seating capacity of 4,200, which may be increased before the final plans are filed. Several architects have submitted plans for the theatre, but as yet no design has been accepted. All of these designs provided for the erection of a $1,000,000 structure.

The property involved has a frontage of 200.1 feet on Broadway and 207 feet in the side streets and a rental of $320,000 has been obtained from it annually. Besides the Putnam Building, which is six stories in height, there are ten five-story buildings which were originally private dwellings, but later remodeled into an apartment house known as Westover Court.

Agents are now negotiating with the tenants for the taking over of the long term leases, and anticipate within a short time, having the property ready for the remodeling and building process. The street floor of the building is occupied by Weber and Heilbroner, Truly Warner, Shulte's Cigar Store and a number of small merchants. In the rear of the building, on the street floor, is located Shanley's restaurant. On the upper floors are the offices of a number of booking agents and theatrical producers and the entire sixth floor of the building is occupied by the Marcus Loew offices.

The Putnam Building is called the pioneer of the theatrical business in the Times Square District for, at the time of its construction, the United Booking Offices were located in the building, as well as the offices of the agents who booked through the United. When the Palace Building was erected these offices were removed to that building and then the Loew offices and its following of agents filled the building. For the past year there has not been a single vacancy in the building. The majority of the leases will expire within the next year and a half and if the new owners claim the building for their use use the agents now quartered in the building will have a mighty hard time in locating quarters in the Times Square and Longacre district, as there is very little available space obtainable in buildings adapted for theatrical agency purposes.

The entire property has been in the hands of the Astor family for three generations and was acquired by Vincent Astor upon the death of his father, John Jacob Astor. The name of Putnam was derived from a historic association. It was at this spot that General Washington and General Israel Putnam met on September 15, 1776, to discuss the movement of the American Army the day before the battle of Harlem.

GET 26 WEEKS LOEW TIME

Bennington and Scott have been booked for twenty-six weeks on the Loew time. Arrangements may be made to have the team go to England.

ACTS GET BOOKING

Harrison and Burr and the Bert Hughes Troupe open on June 23 to play the entire Loew Circuit. Mason and Doll will also play all of the Loew time, as will the Crane Sisters. The Toot Sweet Quartet will play all of the local Fox houses—about four weeks—and will then open a tour with Loew. All were booked by Arthur Lyons.

GETS NINE WEEKS BOOKING

"The Harmony Club" is a new act by N. S. Feldman, which has been given nine weeks' booking on the Keith Family time. Feldman is booking the act, which opened last week at the Halsey, Brooklyn. Included in the cast are Leo Laird, tenor; Joe Spurin, baritone; Ben Rubin, bass; Nat Ferris, boy soprano, and Muriel Rastnick, alto.

JOINS HODGDON OFFICE

Jerry Hitchcock, a former theatrical newspaper advertising solicitor and vaudeville producer, has joined the staff of Major Ray Hodgdon, who recently was awarded a franchise to book in the B. F. Keith offices. Hitchcock has several acts which he will place on the books of the new concern.

GET PRODUCTION RIGHTS

The American rights to "Partners Three," by James Horan, have been secured by Irving Gear, now in vaudeville in the West. Joe Cohen has secured the English rights to the piece, and is now in England, where he will produce it.

GIDEON WRITING SHOW

Melville Gideon, the songwriter who has been living in England for the past six or seven years, and is now on a visit to this country, has been engaged to write the score of the new Selwyn show, "Buddies."

BOOK 14th STREET THEATRE

Linton and Lamar have taken over the vaudeville bookings of the Fourteenth Street Theatre, which will, hereafter, show six acts during each half of the week in addition to pictures. They started booking it on Monday.

GOING TO LONDON

Arrangements to have the dancing act of Stanley and Mazie Hughes appear in London in a revue next August have been completed by John Hughes, of Adelaide and Hughes, a brother of both members of the act.

HOLD SHIMMEY CONTESTS

Los Angeles, June 16.—A new scheme inaugurated at Pantages houses here is that of holding a "shimmey" contest each night. Everybody has been invited to give an exhibition of wiggling and the contest is becoming a regular feature of the bills.

VAUDE PERFORMERS DIVORCED

Dayton, Ohio, June 15.—A divorce was granted here today to Ella Weston, of San Francisco, from William A. Weston on an agreed verdict. Both are vaudeville performers.

ILLNESS CAUSES CANCELLATION

On account of the illness of Miller, of Miller and Bradford, the act was compelled to withdraw from the bill at Fox's Crotona Theatre last Friday.

BOSTON VAUDE HOUSE CLOSES

Boston, June 16.—The Waldorf Theatre closed here last night to open again early next August, when it will resume its policy of vaudeville and pictures.

MERLE'S COCKATOOS TO SAIL

Merle's Cockatoos, the trained bird act, sails on the Lapland on June 21 to make a vaudeville tour in England. Willie Edelsten is handling the act.

VAUDEVILLE

VAUDEVILLE REVIEWS

(Continued on pages 10 and 11)

PALACE

Rosa King and her two male assistants opened the show with a short but well executed routine of tight wire walking feats. Neither Miss King nor her company showed anything out of the ordinary in wire stunts, but the act was short and fast and made a satisfactory opening.

Sailor Reilly did poorly in so far as the first portion of his act was concerned, due to evident vocal trouble and a poor choice of songs. One or two stood out well, particularly the Salvation Army number and a Sol La Mi novelty. A new song concerning the wind blowing away his girl got nothing in spite of the announcement which preceded it. Reilly is continually forcing his voice to the point of huskiness and that and a poor repertoire make of his act a weak vocal offering.

Ivan Banoff and Company, in the "Dancing Master," scored the first real hit of the bill with a finely put-over act. Bankoff's dancing ability is well known and he has surrounded himself with a company which does him credit. Miss Phebe, a comely young woman, is an excellent partner and Leon Domque, the pianist, is an artist. Vaudeville has heard few better pianists than he, and his playing, both in the solos and accompaniments, is a delight.

Hilda Wolfus and Herbert Williams, the "Hark Hark" comedian, got the usual quota of laughs, although with considerably more effort than usual. Wolfus, who evidently listened to the piano playing of Domque, in the act ahead of him, put his best foot, or, rather, hand, forward and played particularly well. "I'm no slouch myself," he said, in the midst of one of his selections and there was no conceit in the remark, for Herbert, in spite of his ability as a comedian, is a pianist. Williams and the property man assistant, has all sorts of trouble with the piano stool, the top of which, in spite of the united efforts of both, refused to come off and one of the big laughs of the act was lost. Williams covered it up nicely and only those familiar with the bit noticed it.

Edna Goodrich is back with her "Mannequin" act, Edgar Allen Woolf's playlet, which, for some unaccountable reason, does not seem to improve dramatically in spite of the many showings. A new juvenile has joined the company since it was last seen at the Palace and while a likable appearing chap, loses several of the points scored by his predecessor. Miss Goodrich appears to be gaining in weight, a fact which does not, however, detract from her striking appearance in the many gorgeous creations shown. If the act carried dramatic strength equal to its sight value, it would be a wonder.

In the second half of the bill the Avon Comedy Four, held over from last week, again presented the "Hungarian Rhapsody" so well known to Palace patrons that a new line of comedy bit is instantly recognized and commented upon. The new motion picture finish is good and could well be elaborated upon, as it possesses opportunities for both singing and comedy bits. The singing portion of the act, however, has not been improved by the addition of the two new men in the act, both of whom were in bad voice on Monday afternoon and sang with evident effort.

Harry Watson, Jr., in the telephone scene, and the Battling Dugan bits, scored strongly and received his full share of applause and laughter. The present condition of the local telephone service was reflected in the reception of the telephone bit, which scored about twice as strong as when shown during the days when one could get a number inside of a quarter of an hour.

Ruth Roye was a big hit with a repertoire of songs, several old and one or two new. Miss Roye put all her numbers over with a bang and could have sung several more.

The Seven Bracks closed the show.

W. V.

RIVERSIDE

An unadvertised, unannounced all-star testimonial and clown performance was given at this theatre on Monday night and the regulars that braved the heat to witness the first night's performance of the week saw a show which will not be duplicated in this or any other house for months to come. The occasion was due to the wedding of George N. Brown, the walker who is playing a week's engagement at the Riverside.

The show opened with the Rinaldo Brothers' posing act and was followed by Patten and Marks, who did well with some special songs and well executed dances. Eddie Janis and Rene Chaplow followed, Janis played several violin selections and Miss Chaplow gave her idea as to the manner in which the various movie stars would sing ragtime.

Bob Hall, the extemporaneous singer, filled Lou Holtz's place on the program, and right there the show broke and from a smooth running vaudeville entertainment became a slap-stick clowning affair with Pat Rooney the chief comic and a score of well known performers on the stage and in the audience as assistants.

Hall, who had attended the wedding dinner, spied Mrs. Brown in the box, sang a verse about her, and finished by climbing down and planting a resounding smack upon her cheek. Pat Rooney then broke into the Hall act and was followed by Cecil Lean. Rooney evidently thinking of the Hall kiss caught John Lampe hiding behind Sophie Tucker's hat in the fourth row and jumped down and embraced the blushing Sophie, much to the embarrassment of Lampe, who by all rights should have been managing his vaudeville house away up in Mt. Vernon.

Cecil Lean and Cleo Mayfield opened their act all right, but that was about as far as they got, for Rooney and Hall butted in, and from the moment of their appearance the clever singing of the couple was forgotten and everything went for laughs.

After intermission Miss Juliet gave a number of successful imitations, those of Sam Bernard, Louis Mann and Harry Lauder being especially good. This was about all for Miss Juliet, for the irrepressible Rooney again butted in, and dragging Eddie Leonard from the box and Sophie Tucker from the side of the still embarrassed Lampe, marched both on the stage and insisted that they do a bit. Leonard, after insistent requests from the audience, sang "Roly Boly Eyes" and Miss Tucker rendered the chorus of "Mammy." Miss Juliet then gave an imitation of Rooney, and her act closed to applause.

Mr. and Mrs. Jimmie Barry, in the familiar "Rube" sketch, did well, probably due to the fact that Rooney was busy making up for his act, and did not have time to clown up.

Rooney and Bent gave their familiar song and dance act, with Pat, who plainly was having the time of his life, continually requesting all to wait for the appearance of Brown, the bridegroom, who was billed to close the show. Pat and Marion made the most of their offering, Rooney danced, sang, and gave imitations galore. So long, in fact, was Rooney on that the audience commenced to think that Brown had lost nerve and had decamped. The fears were groundless, however, for Brown, in course of time, pale and nervous under the make-up, appeared and went into his act. That is, he will in future days probably call it an act. In reality it was an exhibition of clowning, jokes and burlesque with Brown always the butt. A dozen jokes were sprung on the bridegroom, the culmination being a shower of rice from the flies.

It was a big night for the Riverside.

NEW BRIGHTON

The Van Cellos opened the bill in a pleasing acrobatic act that consisted mainly of Risly work. The lady member of the act has not much to do but bring the apparatus to the man and make a few changes in costume. She presents a very pretty figure in short military costumes, Van Cello put over some good stunts with his feet, and took a big hand.

Ted Doner has made a few changes in his routine, leaving out the imitation bit, and adding a few new steps.. Ted seemed to be pleased with Bennie Roberts and his jazz orchestra, especially in a "blues" bit which they played exceptionally well, for he beamed alternately from Roberts to the cornet player, who, by the way, is a crackerjack. Doner would do well to sing less and dance more, for he is there with the pedal ability, and his singing can be rated as "not so good."

Sylvia Jason and William Haig scored a hit with their "Book of Vaudeville" skit, which "spells class" from start to finish. They are a likeable couple and are easily worthy of a later position on the bill. The opening bit, in which they play a number of the little songs which the kids play won them instant favor. They did their clowning pleasingly, not overdoing it in the least. Their closing number, in which they danced the minuette, jazzed it, and then suddenly went back to the old style again, sent them off to a big hand.

Although Jimmie Lucas has made a few changes in the opening part of his act, as a whole, it is practically the same as he has been presenting for some time. He has discarded the lunatic asylum sign and the keepers hunting for an escaped "nut." Joe Hall, his assistant, now starts the offering by entering without any introduction by the orchestra, and starts as if he were canvassing for some campaign. He finally announces that he is selling talent pills. Lucas enters with a stage hand, pushing the piano, and takes one of the pills and from there on the act is the same. The "Magic Transformation Rose" is still the feature of the act. There are one or two suggestive bits which Lucas averdoes, and which he should either cut out or tone down.

Imhof, Conn and Correne are using their "rube" skit, "In a Pest House." Although they have been playing with it for some time, it is good for a great amount of laughs yet, as was proved by this audience. The Irishman had the audience in roars of laughter when he tried to sleep in the bed which was full of coal. The offering is well put over from start to finish.

Roberts has arranged a number of selections for the intermission, all of which are taken from a different musical comedy. Last week it was "Listen Lester" and this week they served "Razzbarries" from "Monte Cristo, Jr."

Moran and Mack opened the second half with their black-face offering. The boys have a variety of clever gags, most of which went over the heads of those in the audience, although the people that got them laughed heartily enough to make up for the others. The prize fight bit at the close of the act needs strengthening, as it ends poorly and also makes a weak finish for the act. The opening part of the act also needs changing in spots.

Emma Carus, assisted by J. Walter Leopold, were not permitted to leave until Miss Carus had made a curtain speech.

Julius Tannen chattered his way into favor and went off with a big sized hit to his credit. His lines and delivery go to make up one of the best monologues in vaudeville.

The Three Daring Sisters closed the show with a number of thrilling feats on the trapeze.

G. J. H.

COLONIAL

Considering the warm weather, the house was comfortably filled when the first act appeared, and Manager Egan intends to keep the theatre open just as long as the attendance shows near capacity. This week's show was received with much applause and many of the acts went off to a big hand.

The news pictorial and "Topics of the Day" opened.

Black and White, a pair of well developed ladies, went through an excellent routine of hand balancing and contortion feats that was presented to show to the female portion how exercises in the morning develop the muscles and prolong life. The act is set in a bedroom and, after the ladies arise, the exercises are indulged in. Although not marvelous, they are simple to perform, and Black and White have struck upon a new idea in the way of an acrobatic novelty. They went very well.

Kharum, formerly known in vaudeville as Ishmead, is presenting about the same piano act as in years gone by. He surely has a lot to learn in the art of manipulation of the ivories and, at times, his volume is so noisy that it grates on the ears. Attired in East Indian make-up, with the red spot continually playing on him, he goes through his manouvers and makes an effort to put it over. But to those who understand music he was a sad disappointment. It was a good thing for him that the place-card announced the numbers he was to play.

Eva Shirley and her Jazz Band, assisted by Al. Roth, surely made an impression, as everything attempted met with hearty approval. Miss Shirley sang in good voice and changed costumes three times. The silver dress was attractive. Roth twisted and turned his body in positions that kept every muscle of his body working. The band played well, but could tone down on some of the numbers. The act is set and will find the going easy.

Howard and Brooke have patched an act together that will stand little dissecting, as it is a conglomoration of gags that have been told on many occasions, especially the one about the woman at the polls on election day. Jim Thornton has been telling this one for years. The balance of the act is a satire on prohibition, and Howard got a few laughs with his "souce." Brooke looked great in full dress and did as well as could be expected with the material. Victoria Gale helped out in the dances and appeared prettily dressed in one of the numbers.

"Kiss Me," a musical extravaganza by William B. Friedlander, proved to be a sensation. It will be reviewed in the New Act Department.

Lillian Fitzgerald opened after intermission and scored a solid hit with a routine of imitations that, in other hands, would only be accepted mildly. The French soubrette bit is wonderfully put over and the audience applauded her every line. Clarence Senna assisted at the piano and played two solos that went very well. He also does a double number with Miss Fitzgerald and proved his worth as a singer. Miss Fitzgerald is a performer who knows the art of comedy.

Emma Haig and Jack Waldron did not give as good a performance as on other occasions, due to the fact that the orchestra did not play their music in proper tempo. At times Waldron was compelled to stop and direct the musicians. However, the clever pair of steppers won applause in abundance for their splendid work.

Bob Hall had a hard time at first getting his words to rhyme, but, after the first number when he went into his extemporaneous ditties, he had them howling with delight. He is a showman and proved this conclusively at this performance.

The Rosaries, two ladies and a man, offered a double wire act that contained many well executed feats and held most of them in.

J. D.

VAUDEVILLE

HENDERSON'S

An excellent bill was presented here on Monday afternoon before a good-sized audience.

De Witt Young and Sister, in number one position, offered a novel juggling and balancing act, with the man doing the chief work. He starts with juggling a pen and envelope and a small paper weight. Then follows juggling with rapiers, hooks, pillow cushions, plates and several other light articles. Young is a neat and graceful worker and a thorough showman. It is, perhaps, more the way he does the feats than what he does that makes his work attractive. His sister ably assists him. They were accorded hearty approval.

Shaw and Campbell, two girls, one a decided blonde and the other a brunette, entered singing a Chinese number, for which they played an accompaniment on Chinese mandolins. The blonde young lady then played the piano, while her partner started a song, with both singing the closing verse. A piano solo followed and then the brunette sang to her own piano accompaniment. For a finish, they sang a "blues" number. The girls work neatly, each plays the piano well, and they fully deserved the approval accorded them.

James Eadie and Ann Ramsden, in their skit, "Charley's Visit," were liked so well that they were forced to take an encore. Miss Ramsden starts with a song, after which her partner enters and does bits of various kinds of acrobatic and contortion feats. Eadie plays a few bars on the piano while Miss Ramsden sings part of a song. Later she sings a popular song. They danced for their encore. Eadie is a remarkably limber-jointed young man and his partner is attractive.

The Mellette Sisters, Rosalie and Helen, assisted by Lew Pollack at the piano, opened with a song and went into a dance. They follow with an Oriental dance, a song with a dance, and close with a dance. The girls make three changes, wearing different dresses for each number. Pollock, who is an excellent pianist, plays for all of the numbers and also while the girls are making their changes. The Melette Sisters are very attractive and are graceful dancers. They met with decided success.

Frank J. Conroy and Harry Murphy scored a laughing hit in their sketch, "The New Physician." They are capital blackface comedians and have good material which they put over in true showman-like manner.

Homer Dickinson and Gracie Deagon were also in the big hit class. They took two encores and then stopped the show. They start with talk, after which Dickinson sings. Then both talk a song and do a little more talking. Dickinson is a most finished light comedian and a capital entertainer. Miss Deagon, in her style, is just as talented and together they do one of the very best refined acts before the public.

The Four Marx Brothers, in their act of comedy and music, "'N Everything," scored heavily. The brothers are assisted by five girls and one man. One of the brothers is an expert on the piano, another on the harp and the other two are A1 dancers, while each of the four is a real comedian. Comedy talk, singing and instrumental music comprise the act. The company lends good assistance to the four principals.

The moment Belle Baker's name was posted on the stage card the house resounded to applause which was continued until Miss Baker reached the footlights for her first song. After each song the applause was just as hearty as that which welcomed her, and after singing five numbers, she was compelled to take two encores. Then the show was not permitted to proceed until she had said a few words of thanks and begged off. She was on about twenty-five minutes.

The Dennis Brothers, with their revolving ladder act, closed the show and won favor.

E. W.

VAUDEVILLE REVIEWS

(Continued from page 9 and on 11)

BUSHWICK

"Jap," a bull terrier, presented by Del Baity, opened the bill. The dog went through a series of stunts, which showed canine intelligence and pleased very well. The closing strick, in which Baity played the voilin while the dog accompanied on an organ, brought a generous hand.

Harry Kranz and Bob La Salle found the second spot easy. While neither of the boys has much of a singing voice, they have a knack of delivering a song that is sure-fire. One or two new numbers to replace the old ones in their cycle, would improve the act. The dancing, in which the two showed much ability, can also be worked up to better advantage. They took three encores here on Monday night and then went off to a big hand.

Eddie Carr and company in their "Office Boy" skit were the laughing hit of the first half. The act has no plot but is a lot of comedy material gathered together, which is excellently handled by Carr. He put in some laughs, by having the boss imitate Jap's stunts at his commands. The man and the girl, who make up the company, did well in what they had to do.

Alfred Latell, assisted by Elsie Vokes, were moved up from first position on the first half, and Gardner and Hartman, who were supposed to go on in this spot, shifted down to their place. Latell works as a dog, and after the patrons had seen a real dog only a few acts before, they enjoyed this one all the more, as it showed Latell's ability to the utmost. Miss Vokes, in cropped hair, presented a pretty appearance in a little girl's frock. Latell's imitations of the familiar dog sounds were, for the most part, good. And his actions, with the various pasteboard cats, together with his scratching for bones, kept the house laughing all through his offering.

"Topics of the Day" opened the second half with a number of clever sayings gathered from the various publications throughout the country by the *Literary Digest*.

John Gardner and Marie Hartman were seen at this house about a year ago in this same act. Miss Hartman is a clever comedienne and is easily capable of better material than this offering contains. The act has not been changed to any noticeable extent, and her "Peanuts" number is still retained. With material that would be worthy of them, the pair would find the going very easy in any house.

Hugh Herbert and company were brought down from the closing position on the first half in their playlet "Mind Your Own Business." The act tells of two partners in business, one of whom, Mr. Hirsch (played by Herbert), gives more attention to his golf, than his business. His partner, Mr. Simon, (Samuel Rose), wishing to teach him a lesson, leaves him a note saying that he has flown with the firm's money, leaving Hirsch to pay all the debts. A man enters, and tells Hirsch that he knows he is ruined, and can kill him so that his wife and children will get the insurance money. They make a deal, and the man goes out with a check. Just then, a firm sends in a check in payment of a debt owed Hirsch, which would get him out of his financial trouble. The mysterious man, who arranged to kill Hirsch is arrested as a "con" man, and Simon reveals the trick. The act is well staged and acted.

Marie Dressler was accorded a hand on her entrance, and immediately plunged into her patter. Her comedy work went over and kept the house laughing. She burlesqued the various actors, starting with the drama, then went into Grand Opera, did an oriental dance and delivered her "souse" bit.

The Apollo Trio closed the show with their bronze acrobatic novelty.

G. J. H.

ORPHEUM

Kartelli led off with his wire act and sent the show off to a good start. Luck, apparently, was against him, however, for, on a few occasions, he slipped off the silver thread, a thing which rarely happens to him. It was evident at the start that the wire had not been placed as well as it might have been and appeared to be somewhat twisted. Most of Kartelli's feats are of the sensational variety and practically all are difficult. He appears to be a comedian as well as wire performer.

Eric Zardo is a pianist of the conventional type. He sits down at his instrument without much ado and works in an easy-going, yet businesslike way that wins favor. He found the going none too easy at the start and had to put a great deal of effort into his playing to get over at all, the audience here not being very enthusiastic and a great portion of it not yet seated. Closing with a popular jazz tune that possesses Oriental flavor, he was the recipient of a warm round of applause. His classic numbers did not go quite as well.

Emerson and Baldwin, two men, one of them supplying the comedy, did not get off to any too good a start, but, toward the end, managed to get along fairly well. Much of their comedy has been used before. In fact, it seems to be a conglomeration of bits that other acts of a similar nature have used. Some of the stunts did not get any laughter at all, but a few caused some mirth. Later on, just to show that he really could do something, one of them did some juggling with three balls and they wound up with some club juggling that was fairly well done.

James H. Cullen, who styles himself "The Man From the West," is a quiet chap whose manner is funny. But he makes it difficult to hear him distinctly. The fact that the audience was small and well up front enabled him to get over in the easy manner in which he did at this performance. He sang several parodies and wound up with some patter. One of his gags which caused the crowd to giggle is suggestive and should be eliminated. The act would be none the worse for it.

Bessie Clayton, in her dance review, assisted by the Cansinos, James Clemmons, Frank Hurst and Wilbert Dunn, closed the first part of the program and pleased all with their graceful stepping. The offering is splendidly staged and Miss Clayton has surrounded herself with a cast that is fully up to the standard. Praise should go to Eduardo and Elisa Cansino, especially, for their excellent work stamps them a duo of Spanish dancers of merit. They easily won their way into favor and shared the big applause with the principal. Not a little of the success of the offering is due to their stepping.

Sylvia Clark found her audience slow at the start, but woke them up and, when she departed, the applause was great. Her patter, singing, dancing and impersonations were all cleverly done, the conductorette bit gaining her a number of laughs. The portion about stage heros kept the turn going at top speed until she came to her classic dance farce, when it lagged, due to the fact that numerous similar bits have been seen. It should be shifted further up in the act.

Valerie Bergere, in her Gypsy playlet, "Carmen," kept the interest of the audience. The fine work of the cast was appreciated, the crowd remaining silent throughout and applauding heartily at the finish.

Bert Fitzgibbon sang, talked and provided comedy in a manner that the audience thoroughly enjoyed. Everything that he said and did was accepted as a signal for laughter and he departed with a full-sized hit to his credit.

Bessye Clifford, in her posing act, closed the show and held the crowd fairly well.

I. S.

ROYAL

Gaston Palmer is a juggler of ability and in the initial spot scored a hit. Palmer goes through his routine in fine fashion and his stunts are about the best seen here in a long while. The elimination of the Chaplin imitation, which he used at another house last week, has greatly improved the turn, which could now easily hold down a lower position on the programme.

Harry Laughlin and Clara West occupied the second position with an act that included some talk, a few songs and several dance numbers. The talk was not put over very effectively, but the singing was better and the dancing excellent. Some patter, that did not appear to get over very well started them off. Miss West did a good dance and Laughlin with some eccentric stepping elicited a hearty round of applause. At the finish, they did a dance together which went over well.

Fink's Mules, a group of trained animals which included dogs and a few monkeys, which add color to the offering and help with the comedy, were given the third position and held it down in excellent fashion. The turn, which has been used to open bills hereabouts for some time lately, is fully deserving of a better position and clearly demonstrated what it can do. The antics of a few colored assistants, who tried vainly to ride one of the mules, was a scream and proved to be the big feature of the act.

George Whiting and Sadie Burt, singing a repertoire of popular songs were a big hit from the start, and at the finish had to sing their ditty in which they explain that it is an awful death to be worked to death, before they were permitted to leave. "Sleepyhead" continues to pull strongly because of the clever work of the girl. They took one encore and could easily have taken more.

Charles and Harry Rigoletto, with the assistance of the Swanson Sisters, closed the first part of the bill and offered an act that, for variety, is well nigh unapproachable. The best part of it is that everything was well done. They started off with a few magical stunts, did some juggling, offered a muscular display, did some feats of strength and at the conclusion gave a novel musical number. The girls sang and helped out in divers ways. The offering is one of merit and is entertaining throughout.

Marion Harris appeared after intermission and sang four songs. The audience insisted upon more, but she was satisfied with taking a few bows and departed. With a pleasant drawl, a pleasing personality and a manner that tends to win favor, she makes a fine bid to live up to the billing which names her "Syncopation's Scintillating Star." She started with an introductory song, in which she explained that she was a Southern girl in a Northern town. Her Quaker number was liked. The jazz number which followed kept the act going at top speed and the closing song made the audience demand an encore.

Alan Brooks in his "Dollars and Sense" playlet not only held the interest of the audience, but drew applause unusual for a sketch. Audiences are usually satisfied to pay attention while the playlets are presented, but seldom show their appreciation with exceptionally loud applause. This occasion was an exception, however, for a curtain speech was insisted upon and Brooks delivered one in a most apt manner. The sketch is one of the best in vaudeville. The supporting cast, two men and a woman, one of the former a Japanese, held up their roles most efficiently.

Herbert Clifton, in his travesties on the weaker sex, held his own in the semi-wind-up position, his mannerisms and singing drawing alternate applause and laughter.

The Reynolds, two girls and a man, closed the show and held the crowd in fairly well. The offering is not a very good closing act and in an earlier position would have given a better account of itself.

I. S.

VAUDEVILLE

VAUDEVILLE REVIEWS

(Continued from pages 9 and 10)

FIFTH AVENUE

(Last Half)

With a number of acts featuring singing, and the great popularity that style of entertainment is enjoying at present, the bill at this house abounded in hits. It can not be denied, however, that another dancing act could have been added to advantage. Whitehead and Taylor only displayed a few steps and the show lagged for lack of dancing.

The Buch Brothers followed Mabel Burke, who offered an animated song. They registered heavily with their comedy acrobatics. For a full review of the offering see New Acts.

Rosamond and Dorothy, one at the piano and the other playing the violin, have a musical offering that can hold its own in the best houses. In addition to getting the desired results upon their instruments, they sing fairly well. It is refreshing, nowadays, to see a girl team which offers a routine of songs and does not find it imperative to incorporate the shimmey into their work. The performance given by these girls, while they are not expert in any particular line, was entertaining throughout.

Ray and Parker, the man a nut comedian and the woman acting in the capacity of straight, got along fairly well for a while. But the antics of the man became tiresome. He showed so little variety in his work that it became monotonous. The woman was a fairly good foil, but the material lacked brightness. These performers will find it hard to get over as long as they continue to offer the kind of comedy they are using at present.

Viola Gillette, assisted by a pianist who offered a solo during the course of the act, sang several songs calculated to agree with public sentiment. For some reason, she found it hard going and did not appear to be able to arouse great enthusiasm. Perhaps another spot would have been better for her.

Beatrice Morgan and company offered a playlet in which the principal did some good work and, because of her personality it managed to avoid a flop. The supporting cast is distinctly below standard and the vehicle a poor one. Miss Morgan should surround herself with a clever cast and secure a playlet that is really clever. She could then be successful. Her present offering is not likely to enable her to register any very great success.

The Argonne Five, members of the 77th Division, offered some singing and also a number of comedy bits, in one of which a comedian, in a rather wierd make-up, was the big gun. Most of the gags went over well. The boys scored a big hit, several ensemble singing numbers, all special, going over with a big punch.

Whitehead and Taylor started off as though they would be the hit of the show, but, at the finish, there was evident a considerable slowing up A full review of the turn will be found in the New Acts Department.

The Sam Yee troupe, a Chinese group, offered several interesting stunts before a special Oriental setting. The offering will be fully reviewed under New Acts. I. S.

CITY

(Last Half)

The Eddy Duo, man and woman, opened the bill with a tight-wire act. While the act has nothing out of the ordinary in it, the stunts they do are well executed. They pleased here.

The Shirley Sisters found the going easy in the second spot with a song cycle. Neither of them is the possessor of a good voice but, judging from their delivery they must have appeared in cabarets, and the style of delivery appealed to this house. The duo also did some dancing. That part of the act could be worked up to better advantage.

W. E. Whittle took an encore with his ventriloquist offering. Whittle works in the uniform of a traffic "cop" and starts his offering with some comedy with a doll that is supposed to be a baby. He later used a girl walking doll and a boy dummy. With these he gave an exhibition of voice throwing, and carried on a phone conversation so that the voice on the other end of the wire could be heard. For his encore, he played the cornet and sang at the same time.

Jack Reddy followed the news reel with a number of songs and a character bit. He scored well and took an encore. The act will be reviewed under New Acts.

Tarzan proved to be the laughing hit of the bill. His comedy with the drummer, in which he started to throw every bit of furniture on the stage at him, brought the house down in a riot of laughs. The man assistant does excellently as his master.

Bard and Bann gave an offering which will be review under New Acts.

McDevitt, Kelly and Luck closed the show with their piano-moving and comedy dancing skit. The piano-moving bit could be worked up to much better advantage as could the dancing. G. J. H.

EIGHTY-FIRST STREET

(Last Half)

Closing the first part of the show at this house on Thursday evening, Will J. Ward and his Five Symphony Girls stopped the show to the extent of delaying intermission for several minutes.

The show opened with Jack Morrissey and company, in Australian roping and whipcracking. Jack has a novelty which can always be used as an opening act, as it gets away from the barrier nicely. But it might be timely to suggest that he eliminate the entrance of his two assistants from the audience. There is absolutely no reason whatever that they should come down the aisle, as his talk and their entrance create no impression whatsoever with the audience. Fred Holmes and Lulu Wells, in a comedy skit entitled "An Old Fashioned Bride," were in the second spot. The couple make a nice appearance and are endowed with personality. But their special material, for which George Spink is given credit on the program, is very draggy and, despite an attempt to put it over in "biff-bang" fashion lags considerably. This couple would do well to replace the opening song and to get something with a bit more pep and body for their "Wedding" number.

Will J. Ward and his Five Symphony Girls had things all their own way from the start and the audience took to their offering as ducks do to water on a hot day. Will might curb his comedy remarks and piano mockery when Miss Leavitt does her specialty, "When I Dream of Old Erin." There is no doubt whatever as to the nationality of the young lady from her appearance, without Ward calling attention to the fact. The act, being of a clean-cut variety, does not need any upholstering of the low-comedy sort to carry it along.

Frank Peck and Jack McIntyre, in "The Black Ace," had things all their own way in this comedy offering. McIntyre has a voice which is rich in tone. But, it might be suggested that he eliminate "I Hear You Calling Me," for it is very hard for one to create much of an impression with this song, especially after McCormack has been heard either in person or on the victrola. He can get a corking good ballad from which he can get a great deal more than he can through the use of this song.

Max Ford and Hetty Urma, with Charles Potter at the piano, pleased with their songs and novelty dances in the closing spot. Max certainly has the right idea in arranging his dancing novelty. Knowing that the theatre going public is somewhat tired and bored by having the "shimmy" foisted upon it at every opportune moment he does not revert to this type of dance, but sticks to his old standard of work and presents a much more acceptable and pleasing offering than he would if he were trying to be in so-called "style." A. U.

PROCTOR'S 125th ST.

(Last Half)

Frank Cotter, billed through error as Frank Carter, opened with an acrobatic act in which he inserted a novelty. The offering went over well. See New Acts.

Bert Bowler received a good hand with his song cycle. The act will be reviewed under New Acts.

May Elinore may be a capable Irish comedienne, but her present material will never get her anywhere. The best thing for Miss Elinore to do is to get an up-to-date act which is better suited to her abilities.

Walter Stanton and company in their rooster act met with their usual success. The act, however, seems to run a little short.

Al and Lois Bridge started slow, and only showed speed in the last number which was not enough to save the offering, however. The act will be found under New Acts.

O'Donnell and Kibbee went over with a comedy sketch. It will be reviewed under New Acts.

Breen and Lapfel took the biggest hand up to the time they went on with their piano and singing skit. The male member of the duo is a capable pianist and also has a good voice. The lady sings well and delivers her numbers well.

Andrew Mack scored his usual hit with his Irish songs and stories. For an encore he rendered his moon song which took a big hand.

McCowan, Gordon and company offered a comedy-dramatic sketch called "The New Yorkers." The offering was presented well and pleased.

Burns and Frabito closed the show with their "wop" comedy offering. The boys handle their material very well, and held the house better than most closing acts seen at this house. A few new gags would be acceptable in their dialogue. G. J. H.

KEENEY'S

(Last Half)

Business keeps big here. An excellent bill was offered for the last half of last week and received the verdict of approval from the audience at the opening show.

Sweeney and Rooney, a couple of young men with a good line of comedy dialogue and gags; and dancing that belongs in the top-notch class, followed the opening picture and scored heavily. The boys started with a song, followed with their talk and then went into the work in which they excel—dancing. The shorter of the two started with a soft shoe offering in which he did some eccentric tangle-foot steps intermingled with acrobatics. After a little more talk by the pair, they came to their closing, which was a double clog. Sweeney and Rooney are crackerjack dancers. In their double work they dance as one man, not only as to tapping but in their body motion, as well. The approval extended them was well deserved.

The Austin Stewart Trio—an English chappie, a fireman and a girl—won decided favor. The girl started with a song, during which the English character and the fireman enter, after which they indulge in comedy dialogue. The Chappie sings, the girl does another song, and the act has a strong comedy finish. The man who plays the Englishman is a capital comedian and receives good aid from the others.

Beeman and Anderson presented a high class roller skating act that captured the house. One of the boys works straight. The other does some comedy falls. But each is a skilful skater.

"The Cave Man," a rural sketch presented by a man and woman, was well liked. It tells of a young city woman who has been a Summer boarder for two weeks in a quiet country place and is starting for the train which is to take her home. The young man of the place, a regular rube, has fallen in love with her and tells her so, but she tells him he is too mild for her. She says she wants a cave man.

Rube then changes his tactics. He orders her to go in and wash the dinner dishes and, when she does not move quick enough to suit him, grabs her in his arms, and, in spite of her protests that she will miss the train, tells her he is her lord and master and carries her, kicking, into the house. The players were quite convincing in their work. They used a pretty special set.

"The Race of Man," a quartette consisting of a white man, a negro, an Indian and a Chinese, scored heavily with their singing, making the big hit of the bill.

The Three Slavs closed with their Russian dances and received their full meed of approval. E. W.

HARLEM OPERA HOUSE

(Last Half)

Clyde Nelson and company held the initial spot with a juggling offering. His company consisted of a young lady who also did a few stunts with him. The juggling is nothing out of the ordinary as far as the run of such acts go. Something by the way of a novelty would greatly aid the act.

Stanley and Birnes, two natty appearing young men, in second position, danced their way into favor. The boys are neat steppers, and have a good variety of eccentric dances. The dance they do for an encore would be a good comedy number for the routine of the act.

George Drury Hart and company pleased with their comedy playlet. "I Beg Your Pardon." In this sketch, Hart takes the part of a young man who is in love with a girl he has seen many times but cannot get any one to introduce him to her, as no one knows her. He and his butler frame-up a trick whereby he not only meets her, but she kisses him and calls him her husband. After the trick is revealed and he makes a full confession, they arrange for her to call him hubby until they die or go to Reno. The members of the company do their work capably, and the playlet is well written.

Hooper and Burkhart took an encore with singing and talking skit. They work in riding habit and use a special drop depicting a fox hunt. They have pleasing personalities and sing well. A song or two in the earlier part of the act would aid it.

Miller and Lyle went well with their black-face offering. The dialogue drags toward the end and should be cut down. The closing prize fight dance is a good hit. The boys could work up their dancing to advantage.

The Seven Maids took two encores in closing position. The girls are graceful dancers. One of the company sings in good voice. They closed with the bagpipes and drum. The girl who handles the bass, twisted and banged with her sticks in a manner that would do any veteran bass drummer credit. G. J. H.

AMERICAN

(Last Half)

Bollinger started the bill going by scoring a laughing hit, in first position, with his tight-rope bounding offering.

Malcolm and La Mar, two girls, started slow, but quickly worked up a big hand of applause. One of the girls sings and the other plays the piano. The act will be reviewed under New Acts.

Mellen Pepp Comedy Trio, two men and a woman, found easy going with a comedy tumbling skit. One of the men and the woman start the offering with a song, with the man playing the Hawaiian steel guitar. Some dialogue by the comedian and some comedy acrobatic stunts by the two men followed. The younger of the men displayed good ability in a series of jackknife somersaults which he went through. The other did some tumbling, with a chair, from the top of a big piano contrivance which was in the center of the stage. A number of other stunts, and dialogue followed and for the closing stunt the men made dives through the piano from one end of it to the other.

McCann and Roberts with a comedy offering took one of the big hands of the first half of the bill. The boys have a variety of good gags, among which are also a few veterans. They would do well, however, to get new material for the Italian bit. They have fairly good voices, that of the comedian being especially pleasing. They closed with a number of parodies on old songs.

"Honeymoon Inn," a musical tab, with nine people, closed the first half. When it started there seemed the promise of some kind of a plot to it, but this soon vanished and did not bob up again until the end when a slight reference to it was made in the closing song.

Seven girls and two men, or rather one man and a boy, constitute the company. The boy did a fairly good dance and worked hard. The tab has little merit.

Cecil and Mack opened the second half. The man started with the chorus of a prohibition number. Some patter with the girl, who is very pretty, followed. A song by her partner preceded a neat little dance by the girl. A number of old songs sent them off to a fair hand. They have pleasant personalities and handle their material well, but should get material better suited to their abilities.

Clark and Francis have a good comedy sketch which they overdo in the acting. The girl's "jag" is anything but convincing. With some toning down and more naturalness to their acting, they will find the going very much better.

Carson and Willard kept the laughs coming their way with a clever comedy skit. It will be reviewed under New Acts.

The Three Lees, all men, closed the show with a pleasing juggling offering. G. J. H.

REGENT

(Last Half)

Frank Shields started off very quietly with his rope twirling stunts.

L'Estrange Sisters, two well attired women, almost entirely lacking animation, sang a choice group of songs. Both are sopranos who are given to shrillness at times, though it is easy to see that they've both had a musical education. Solos, duets, and changes of costume comprised the extent of their offering. A little more pep in their singing mannerisms would have inspired more animation in the applause-giving hands of the audience.

Cook and Vernon, one a dapper male, dressed in faultless pongee, and the other a diminutive lady who made some mighty "wise" cracks, considering that she was garbed in 12-year-old boy attire, sang and talked in a rather entertaining fashion. If their ability to entertain were measured by the extent of their vocal talents it wouldn't be much. But they have some good patter material that did not fail of appreciation.

Harvey, Heaney and Grayce, two men, one of whom is a black-face jokester, and a woman, didn't get very far with their jokes. But their separate and joint playing of a multitude of brass instruments did succeed in placing them in high favor with the audience. At the finish of their act, the black-faced member of the trio played a drum solo that added considerably in establishing the act favorably.

William Sisto strove gallantly to put over an Italian dialect monologue, but his efforts failed to arouse what he strove for. His dialect is good, but his set political speech contains no great amount of humor or humorous allusions. His harmonica playing, however, is praiseworthy. For the mouth organ is rather a difficult instrument to play—well.

The Apollo Trio, bronzed from head to foot, their well-knit figures, and perfectly developed muscles glistening in the spotlight, did some mighty interesting acrobatic stunts. Their poses, too, were very graceful. And, in the main, their's is a fine type of closing act, suitable in big as well as in small time houses. M. L. A.

VAUDEVILLE

"KISS ME"

Theatre—*Colonial.*
Style—*Musical extravaganza.*
Time—*Thirty-eight minutes.*
Setting—*Special, three and one.*

William B. Friedlander built a monument for himself when he put on "Kiss Me," and vaudeville audiences, wherever this extravaganza appears, will vote that it is the classiest act of its description in the two-a-day.

The plot is about an unmarried man who is receiving an inheritance from his rich aunt, she thinking that he is married and has three children, namely, Barnum, Bailey and Ringling. The young man desires that his sweetheart marry him, and when he tells her that she must have three children in twenty minutes she denounces him and he seeks the services of another woman who is a "vamp" to carry out the plot.

The comedy situations that arise from this are very funny. There are three interpolated numbers in the piece that are melodious and the lyric of each is well done. The "Kiss Me" song is featured and would have been a sensation had not the ingenue tried to hit a high note at the finish. She also played a pathetic scene with little intelligence.

Eight girls and five principals take part, but the lady that played "The Vampire" stood out. She sang a number which served to introduce well known personages of long ago and proved that in olden times the best known of the female sex were "painted" women. Cleopatra, Salome, Sappho and other damsels appeared lying on a divan, each attired in gorgeous costumes worn many centuries ago. The set is beautiful and the costumes works of art. The act is far above any in its line and can be featured an any big time bill, as it is class personified. J. D.

MUSICAL ECHOES

Theatre—*Proctor's Twenty-third Street.*
Style—*Singing and talking.*
Time—*Sixteen minutes.*
Setting—*Full stage.*

Two men and two women are included in this offering, which consists almost entirely of singing. Several bits of talking are included for no apparent reason. There is nothing humorous about the patter, and the effort to have a sort of plot to the act is ridiculous. The quartette should do nothing but sing.

One of the women has a pleasing voice, but, peculiarly, does not make her appearance until the act is almost over. There is nothing startling about the voice of any of the other members of the quartette. Operatic airs and popular tunes are rendered by them in a general hodge-podge that has no special arrangement. The offering does not appear to possess the class to get over except on the small time.

The two men were first seen sitting at ease in what represented a parlor. There was a bit of dialogue, after which, one of them, a tenor, sang parts of two operatic selections in a fair voice. Again, there was some talk and one of them, with a miniature beard and moustache, said something which seemd to indicate that he represented a composer.

Incidentally, it might be remarked that the beard could very well be done away with, for it lends little to the offering, and the man who wears it does not look any too well when sporting it.

One of the women made her appearance later and started with a waltz song, after which some more operatic and popular tunes were rendered. There was then a bit of patter and the other woman appeared. They wound up singing ensemble.

The first woman to come on showed little as far as a singing voice is concerned, and neither, for that matter, did the men. The turn may serve as a flash act in some of the three-a-day houses. I. S.

NEW ACTS AND REAPPEARANCES

(Continued on page 34)

BUCH BROTHERS

Theatre—*Fifth Avenue.*
Style—*Comedy acrobatics.*
Time—*Twelve minutes.*
Setting—*Special.*

The Buch Brothers work in sailor uniform and offer a routine of strength-testing feats coupled with comedy stunts. They are a personable pair, go through their routine in businesslike fashion and generally have an act that possesses class. There is no reason why they should not be able to hold their own in the best houses.

At the start they went through some hand-to-hand lifts and whirls, after which they did several bouncing stunts. One of them, the shorter and stouter of the two, provided some comedy when he placed in his mouth an apparently inexhaustable supply of beans and, at different intervals, proceeded to emit them. Some slapstick comedy and a few more stunts rounded out the offering.

There is something about the demeanor of these boys that enables them to score success. The general atmosphere while they are on is one that is light and pleasing. A good act. I. S.

SAM YEE TROUPE

Theatre—*Fifth Avenue.*
Style—*Chinese novelty.*
Time—*Fourteen minutes.*
Setting—*Special.*

The Sam Yee Troupe, a Chinese quartette, working before a special setting characteristic of their native land, have a novelty which included some contortion, some acrobatics and even some magic. The feature appears to be the stunt of two of the troupe hanging in the air suspended by their hair, and a slide by one of them from the second balcony down to the stage, suspended by his hair. The troupe is probably the same one which was one of the featured bands with the Barnum and Bailey circus some seasons ago. It should be successful in vaudeville.

One of the girls started things off with a bit of a dance, after which one of the men, apparently the leader of the company, caused a bowl of water to appear, using the usual cloth to screen his method of doing it. A small fellow did several remarkable stunts of contortion and back bending and then came the hair-hanging feats, which served to get a good sized round of applause for the turn, which is a good one of its kind. I. S.

HOOPER AND BURKHART

Theatre—*Proctor's Fifty-eighth Street.*
Style—*Talking and singing.*
Time—*Fourteen minutes.*
Setting—*Special, one.*

Hooper and Burkhart, a man and woman duo, have a song and talk offering by James Madison which consists, for the greater part, of some very clever dialogue. The gags, at the start, are put over in somewhat too fast a manner, which makes it more difficult to get laughs. Neither of the two has a very strong singing voice, but they produce a pleasing effect nevertheless.

The turn carries a special drop, hung in one, depicting a hunting scene. The characters are dressed in hunting attire and the dialogue refers, for the greater part, to horses and matters kindred to the fox chase. The male member of the duo is a capable comedian and has a pleasing personality. His partner is fair as a straight and the two team well. At the finish, a wedding song was rendered, and went over to good applause. I. S.

AILS AND DELL

Theatre—*Proctor's Fifty-eighth Street.*
Style—*Dancing, talking and singing.*
Time—*Fourteen minutes.*
Setting—*In one.*

Roscoe Ails and Doc Dell, formerly with the Fred Irwin show, are presenting a vaudeville act which includes singing, talking, dancing and slapstick comedy. Ails is a clever comedian and Dell a good straight. Most of the comedy in the turn, however, consists of a series of gestures by Ails, rather than any real clever dialogue. The majority of these are distinctly vulgar, a great many thoroughly disgusting, and that the audience here, consisting very largely of women and children, took no offense, does not speak any too well for it.

There are too many performers in vaudeville now who offer suggestive bits of talk, song and pantomime, and this team is an addition to that class. Ails ie sufficiently capable as a comedian to get over without resorting to methods that will probably draw adverse criticism from any right thinking person.

Dell was the first one to make his appearance and Ails promptly followed. There was a bit of patter, whereupon the comedian immediately started his gestures. An old song was sung by Ails and there was some comedy attached to it. There was a "Bolsheviki" song by Dell, which, while not rendered in a very clear singing voice, went over well. Ails, meanwhile, made a costume change, coming out this time in a loose fitting pair of trousers in place of the tight ones in which he had made his initial bow. In one hand was a large glass of beer, and, for a time, this furnished a medium for humor. Ails got a big laugh when, after his partner had taken the container away from him, he drained the beverage through a rubber tube.

After the latter bit, Dell did an eccentric dance which included some good steps. Ails followed him in kilts and started to shimmey, but completely overdid the stunt. He continued to shake and quiver in the breeze for some time and the longer he continued the more popular did the trick become.

In all fairness to Ails and Dell, it must be said that they scored a great hit and that they did not indulge in any unclean repartee. The motions of Ails, however, should by all means be curtailed. One gesture at the very start, included for no very evident reason, should be eliminated immediately. I. S.

WOODWARD & MORRISSEY

Theatre—*Proctor's, Yonkers.*
Style—*Novelty skit.*
Time—*Sixteen minutes.*
Setting—*In three (special).*

Many years ago acts of this sort were common, but nowadays it is a pleasant novelty to get one of its kind.

A girl and a man are the team. The man furnishes the novelty by working in the costume of a mule. The girl presents a very pretty picture with a cap pulled over her blonde hair, short torn trousers and bare legs.

The setting represents a country scene with a barn off to one side. The girl starts the offering when she enters shooting a pop-gun and with a few remarks about Hank, who turns out to be the mule, and just then comes out of the barn. He wiggles his ears, shimmies to "hoola hoola" music, does eccentric dancing, and, in short, makes himself loved by the kiddies in the house. The girl did capably in whatever she had to do, sang the closing song well and did an eccentric dance with the mule nicely.

The act will do very well for the better class houses. G. J. H.

WHITEHEAD AND TAYLOR

Theatre—*Fifth Avenue.*
Style—*Dancing, songs and talk.*
Time—*Fourteen minutes.*
Setting—*In one.*

Whitehead and Taylor are a personable duo, and generally clever entertainers, who know the knack of becoming intimate with an audience. But that ends all that can be said in their favor as far as their present offering is concerned. It starts off like a bombshell, but slows up horribly as it goes along. Something should be done to bolster it up towards the conclusion, or else the part which possesses the big punch should be shifted nearer the close.

They opened with a little ditty about "that smart littler widder Anna McGee," and got a laugh right at the start. One of them then proceeded to seat himself at the piano and the other did a dance. He then offered to do any sort of a dance called for. There were numerous requests for imitations of different dance stars, but he declined to imitate them, restricting himself to a waltz clog, a soft shoe dance, buck and wing, Egyptian and even did that old Hebrew classic, the "Kazotsky." There was some talk after that and it got them some laughs.

The dance numbers should be reserved for the finish and more speedy material added to the latter part of the act. It will then be ready to hold its own in the better houses. In its present form, even the work of this clever duo will be able to get it over with only moderate success. I. S.

JIM AND IRENE MARLYN

Theatre—*Yonkers.*
Style—*Singing and instrumental.*
Time—*Fifteen minutes.*
Setting—*In one (special).*

This team revealed enough ability in a few of their numbers to get them over on the small time. They could do much better with one or two numbers on the style of their closing bit.

They use a blue and gold curtain hung in one. Marglyn started the offering with a song in which he was joined by his sister on the violin. A solo by her revealed poor ability to use the instrument, or the fact that she uses a poor instrument. The young man followed with a song, in the midst of which the curtain was drawn aside and the girl revealed at a piano. Both rendered a ballad, the young man using a fairly good falsetto. A jazz song and dance went well after it. A few impersonations by the young man and the team closed with their impression of a Broadway girl and a boy from Mars doing the cakewalk in 1950. Although the only futuristic impression was in the costuming, the dance was well done, in fact, was the best part of the offering.

With the rest of the act up to the standard of the closing, it will do for the better class of small time. G. J. H.

TWO VOICES

Theatre—*Harlem Opera House.*
Style—*Singing.*
Time—*Fourteen minutes.*
Setting—*In one.*

Two girls are the possessors of the voices. One is an ordinary soprano and the other kind that can be called "near-male." They start with a number off stage and enter while singing. Contrary to the usual run of such sister acts, the larger of the two has the soprano and the slim girl uses the "near-male" intonation.

While the singing has nothing extraordinary in it, it will get over on the three-a-day. But the girl will have to obtain a delivery. They used gestures, but the manner in which they did was anything but graceful. In fact, it only served to detract from what good impression they made. With more rehearsing, the girls may be able to deliver them less awkwardly. G. J. H.

CHICAGO NEWS

USE OF STARS AND STRIPES BANNED FOR STAGE GAGS

Superintendent Barry, of the U. S. Bureau of Investigation, Forbids Use of Flag by Actors for Laugh-Getting Purposes—Reverence and Respect Must Mark Its Future Use in Theatres

Philip J. Barry, superintendent of the United States Bureau of Investigation, issued an order last Friday that, in future, the Stars and Stripes must be respected in the theatre and that it will no longer be permitted to be used by actors as the subject of jests. In future it must be waved on the stage reverently and with due respect to what it stands for.

This order is the result of the undiscriminate flag waving by vaudevillians and other actors, holding the Emblem of Liberty up to ridicule. All those who disobey the order will have to answer to the authorities.

This means that actors who have been depending upon the flag and patriotic songs and stories for laughs must look elsewhere for "gags," etc. The "Star-Spangled Banner" finale, in which the national colors are thrown upon the person of a young woman appearing from the shoulders up as Martha Washington and the neck down as Eva Tanguay will have to be placed in the theatrical storehouse in the future.

"The girl in the bathtub" gag, in which the comedian asks the orchestra leader to play "The Star-Spangled Banner" so she'll have to stand up, will be heard no more.

This joke was one of the first that the Department of Justice jumped on and ordered discontinued forever in so far as the theatres are concerned.

Superintendent Barry, when interviewed, stated that public sentiment has changed considerably since the war and exhibited some of the complaints about alleged patriotic sacrilege perpetrated on the stages in loop theatres.

"I'll have to add a dramatic critic to the staff," said Mr. Barry, "and here is a chance for a critic to back his opinion with a star and a gun."

MOROSCO AFTER HOUSE HERE

Oliver Morosco, who has long hankered to control a theatre in Chicago and who has threatened to build, lease or buy a house here, is again in the mood. He is now attempting to persuade F. Ray Comstock and Morris Gest to transfer the La Salle to him.

The latter are known to be preparing to erect a new, modern theatre here, but whether Morosco will be successful in getting them to surrender their hold on the La Salle is a matter of speculation. They are as much in need of an outlet here for their productions as any producing firm in the country and are multiplying, not diminishing, the number of their interests. They have booked "Tea for Three" to open next season at the La Salle on Sept. 21.

TRIES TO DRINK POISON

Marie Clarke, a vaudeville actress, attempted to commit suicide Thursday, following a row with Percy Smith, an actor, in her rooms at the St. Regis Hotel. She attempted to drink poison but was stopped by Smith knocking the bottle from her lips. The police were called and found the young lady hysterical. She was removed to a hospital for immediate treatment.

WANT A "HOSPITAL DAY"

Attempts will be made in the Fall to create a "Hospital Day" in Chicago theatres for the American Theatrical Hospital of this city. On such a day, as is a London custom, a certain percentage of the receipts will be donated to the fund for the caring of sick and unfortunate Thespians free of charge.

OLD ACT REUNITES

Ned Becker and Fay Adams, who have been apart for the last three years, have reunited and are appearing in vaudeville as a team. The act is meeting with success and a long route is being arranged for it, opening on the W. V. M. A. some time in September.

PALACE RE-OPENS AUGUST 15

The Palace Music Hall will start its regular vaudeville season on August 15. "The Passing Show of 1918" will close its Chicago run at that playhouse on Aug. 14.

NATIONAL PUTS IN FILMS

The National Theatre, playing Shubert $1 shows, has gone into pictures for the Summer. The opening film was "The Shepherd of the Hills."

EXPECT TO CLEAN UP

Chicago's two most prolific playwrights will be well represented next season. Incidentally, they will find their way to Broadway with two productions, both marketed at two dollar prices, and flying the banner of Lorin Howard and Ralph T. Kettering.

Messrs. Kettering and Howard through Alice Kauser have placed "Oh George, Be Gentle," and through Gerald Bacon "Getting Even." In the popular priced field they will be represented by "Sins and Sables," a new production and also "The Daughter of the Sun," which will celebrate its third season under the management of Gatts and Peck. They have also changed their title of the play known as "The Marriage Question" to "My Husband's Wife" and it will be sent out from Chicago by C. H. Primrose.

Kettering has arranged with Lou Housman for his Lincoln production, which he has called "The Commoner." Lorin Howard will go to New York next month to select casts for the productions.

COLOSIMO AGAIN IN TROUBLE

James ("The Immune") Colosimo, proprietor of Colosimo's retaurant and Arrow Head Inn, Burnham, has again got into trouble.

Colosimo was found guilty of beating a reporter on the Chicago Tribune recently, and paid fines aggregating about $500. This time he is being sued for $5,000 by Marie Kerrigan, former cigarette girl, who claims that he beat and attacked her. The girl is said to be still suffering from the results. The case has been filed in the Circuit Court of this city.

CARLE GOING INTO "SUNSHINE"

"Sunshine," the musical comedy production at the Princess, is soon to be further enlivened by the acquisition of Richard Carle, who will enter the cast next week. He will have the role of the ebullient moving picture magnate. "Sunshine" will be transferred to the Studebaker Theatre ere long.

"EXCHANGE OF WIVES" COMING

"An Exchange of Wives," a play by Cosmo Hamilton, author of "Scandal," is tentatively scheduled to follow "A Sleepless Night" at the Studebaker Theatre when that farce shall have run its course. Walter Hast will produce the new Hamilton production.

STOCK AND REPERTOIRE

MORE THAN 60 STOCKS NOW PLAYING TO GOOD BUSINESS

Summer of 1919 Sees More Permanent Stocks Than Ever Before—Of the New Companies Launched Few Have Gone to the Wall—Favorable Reports from All Sections

There are more than sixty permanent stocks now playing in various parts of the country, probably a greater number than has ever been successfully operated in the summer, and prosperity in the summer stock end of the game, is a good barometer of the desires of the show patrons of the various sections.

This number, of course, does not include the many dramatic stock and repertoire organizations that are touring the Southern, Middle and Western States under tents, nor those playing the theatres and hotels in the Eastern States. It only includes those companies which play in theatres.

During the regular season there were last year more than sixty of these companies and a number of these, which were thought to have a chance for the summer, began to show a falling off with the approach of June, and as soon as the hot weather came the managers of these shows found it expedient to close as usual.

As a rule, there have been heretofore from fifteen to twenty less permanent stocks in the summer than in the winter, but this summer the number, if anything, shows a slight increase over that of the winter, for the number of companies opening for the hot months has been in excess of the winter stocks closing.

It is true that a few have gone to the wall, but a very few, and from almost every section North, East, South and West come reports of good business, often better than ever before.

This condition has had its effect on the stock managers, many of whom are even now preparing their next season's companies, and are looking around for locations to place new organizations.

BAD BUSINESS CLOSES COMPANY

WHITE PLAINS, N. Y., June 11.—Bad business was the cause of the closing last Saturday of the De Angeles Stock Company at the Palace Theatre. The local papers were unanimous in their praise of the work of the company and the productions and blame the public for not patronizing an organization of such merit.

The company was organized by Phil De Angeles, of the D. W. Griffith New York offices, and was intended for a Summer run. A good class of plays was selected and there were a number of popular players in the roster. But, from the first performance on May 19th, business was poor.

Then the very hot weather came and the bottom dropped out entirely. Hoping for a turn for the better, De Angeles still held on, but on June 7th, the end of the third week, he concluded that it was better to accept the loss he had suffered and close.

It had been the intention to run the company through the Summer and as far into the Fall as possible. The company was under the management of Tommy Powers, while Chauncey Causland was the stage director. The players were: Frank Dufrane, Ward McAllister, David Munro, Leo Chalzell, Helen Freeburn, Lucile Wall, Augusta Durgeon, Vera Myers and Virginia Horton. Some of these have engagements with productions for next season, and they will go to their Summer homes. Others will job in stock during the hot weather.

BREAKS LONG RUN RECORD

HAMILTON, Can., June 16.—The Savoy Players began today their thirty-sixth week, thereby making a record for a stock engagement in Hamilton. The bill for the week is "Charley's Aunt," to be followed by "Never Say Die." "Little Miss Brown" and "Peg o' My Heart" are other plays slated for early presentation.

Roy Walling, the new leading man, has established himself as a favorite in six weeks' time. The other members of the company, including Stage Director Charles D. Pitt, continue to be popular.

PLAYING LEADS FOR SIX WEEKS

TORONTO, Can., June 12.—Estelle Winwood, at present leading lady with the Robins Players at the Royal Alexandra Theatre, will remain in that capacity for four weeks more, her original engagement having been for six weeks. Other members of the company are Margaret Armstrong, Jane Marbury, Homar Barton, Robert Homans, Romaine Callendar, Thomas McNight, Jack Amory and Edward Robins. This is the fifth season of this company at this house.

TAMPA TO HAVE TAB CO.

TAMPA, Fla., June 14.—The Lord and Vernon Musical Comedy Company, having closed a twenty-five weeks' engagement on the V. C. M. A. time, Manager Jack Lord has re-organized and enlarged the company to fourteen people and will open next Monday at the Alcazar Theatre for a ten weeks' engagement, doing tabloid stock. The company has had uninterrupted success for the last three years, playing Arkansas, West Virginia and the Carolinas.

The roster now includes: Jack (Slim) Lord, Gussie Vernon, Ruth Arlington, Claude DeVoe, Larry Powers, Chas. D. Campbell, Arlette Bascom, Bobbie Pegrim, Edna Clayton, Louie Wise, Jessie DeVerne, Eida Payton, Mabel Russel and Forest Heuser.

OLIVER OPENS IN LAFAYETTE

LAFAETTE, Ind., June 14.—The Otis Oliver Players opened last Monday their fifth Summer stock season at the Family Theatre here with "The Unkissed Bride" as the bill. S. R. O. business has ruled since the opening night. "Blind Youth" and "Some Baby" will be given next week. Florence Leslie and Dorothy Navarre joined the company this week and will open next Monday. The company will play here for ten weeks and will then return to the Shubert Theatre, St. Paul, for the Winter.

STORK VISITS EDWARDS HOME

YBOR CITY, Fla., June 12.—The stork visited the home of Mr. and Mrs. Jack Edwards, this city, and left a baby boy. Mrs. Edwards, who is well known in stock as Edna Park, has not been playing this season but has assisted her husband in the management of the Sans Souci Theatre which they leased last October.

14th ST. STOCK ENDS

The stock company at the Fourteenth Street Theatre, New York, has closed its season with "The Colleen Bawn" as the bill, and the house reopened the day following with vaudeville and pictures for the summer. The company has had a long and successful season, and the house will resume its stock policy late in August.

FALL RIVER CO. CLOSES

FALL RIVER, Mass., June 11.—The Blaney Stock Company closed a successful season at the Academy of Music last Saturday night. The various members of the organization have gone to their Summer homes and many of them will again be seen when it re-opens late in August.

DRAMATIC and MUSICAL

THIRTEENTH EDITION NOT UNLUCKY FOR "FOLLIES;" ZIEGFELD OUTDOES HIMSELF

The thirteenth edition of the "Ziegfeld Follies," by way of knocking out the old unlucky thirteenth idea, is better, prettier, more gorgeous, faster and funnier than any of its predecessors. At the opening performance it proved that in order to adequately describe the show it would be necessary to bring into use the entire list of superlative adjectives.

As a starter, the stage was set with one of Joseph Urban's scenic blossoms, which had the effect of reducing the large proscenium and making it more "homelike" and intimate. With this setting, the "Follies Salad Bowl" was shown to the singing of "The Follies Salad," and out of the bowl came the ingredients in the shape of bits of femininity. The Fairbanks Twins were the Salt and Pepper; Mildred Sinclair, Lettuce; Marselle Earl, Spice; Kathryn Perry Sugar, Mauresetti, Oil; Mary Hay, Chicken; Lucile Levant, Paprika, with Florence Ware the Follies Girl of 1919.

The second episode, entitled "Hail to the Thirteenth Folly," is one of the most beautiful studies in art that has ever been seen in stage production. It represented young women in various degrees of dishabille. The scene drew forth prolonged applause.

"The Spanish Frolic," in which Johnny Dooley and his sister were a Toreador and Carmen, respectively, was a ludicrous bull throwing burlesque. The Bull was played by Phil Dwyer and Willie Newsome, the former in the fore and the latter in hindquarters, and proved to be a very fractious animal butting Dooley over the footlights into the orchestra pit in one of that young man's attempts to "throw him."

Marilynn Miller was first heard in "Sweet Sixteen," in the rendition of which, as well as the dance which followed, she was assisted by sixteen girls.

Delyle Alda, looking and singing as if she had been born to the "Follies" with a voice of sterling soprano quality that signalled her out from a galaxy of important principals as one of the really worthwhile feminine adjuncts of Mr. Ziegfeld's entertaining aggregation, scored as only one of her charm and grace could score. And toward the end when, as Lady Alcohol in "The Saloon of the Future" scene, she appeared in a gown of shimmering white and glistening tinsel and sang the song appertaining to the scene, she proved truly beguiling.

"Shimmy Town," sung by the Dooleys, assisted by the "Follies Pickaninnies," was a satire on the shimmy songs that proved an out of the ordinary bit.

Then came, in rapid succession, satirical bits, which held interest because of their cleverness of idea or execution. Manhattan Island's pests, the janitors, being particularly interesting to the New Yorker. A travesty on the old-time "Sure Shot Dick" performances, in which the hero saved the heroine by shooting an apple from the top of her head, was given by George Lemaire, Bert Williams and Jessie Reed.

Among the best liked musical numbers not above mentioned were "A Saloon of the Future," "A Syncopated Cocktail," "A Pretty Girl is Like a Melody" and "We Made the Doughnuts Over There."

The Follies Minstrels introduced Dooley, who started with "I Love a Minstrel Show." Van, Schenck, Dowling and Steele, as a quartette, sang a few of the old time ballads. Bert Williams was the Bones; Eddie Cantor, the Tambo, and George Lemaire, the interlocutor.

Maurice and Florence Walton made their reappearance here and were seen in a Chinese Apache dance, which drew forth long and loud applause. This the Dooleys turned to laughter by giving a burlesque of the dance.

To mention the names of those who scored would mean giving a complete roster of the show, but among those who were in the first line of hit getters were Lemaire, Williams, Steele, Cantor, the Dooleys, Maurice and Florence Walton, Miss Miller, Dowling, Van and Schenck, Miss Reed and Miss Hay.

As stated above, this edition of the "Follies" is the best ever. This, of course, has been said before, so has the statement that Ziegfeld has in this show reached the pinnacle of stage beauty and splendor. This had been said after the production of each "Follies" show and still its successor always outdid it. The "Follies of 1919," however, does seem to be the extreme limit.

The complete program follows:

ZIEGFELD FOLLIES

Staged by NED WAYBURN
Words and Music by
IRVING BERLIN, GENE BUCK, RENNOLD WOLF AND DAVE STAMPER
Ballet Composed by VICTOR HERBERT
Scenes by JOSEPH URBAN
Produced under the Personal Direction of F. Ziegfeld, Jr.

PROGRAM
ACT I.

EPISODE 1.—"THE FOLLIES SALAD".....Sung by EDDIE DOWLING
(Written by Gene Buck and Dave Stamper)
"Lettuce".....Mildred Sinclair
"Spice".....Marcelle Earle
"Oil".....Mauresette
"Sugar".....Kathryn Perry
"Paprika".....Lucille Levant
"Chicken".....Mary Hay
"Salt and Pepper".....Fairbanks Twins
Follies Girl of 1919.....Florence Ware

EPISODE 2.—"HAIL TO THE THIRTEENTH FOLLY,"
An arrangement by BEN ALI HAGGIN
THE NEW FOLLY.....Jessie Reed
HER TWELVE SISTERS—Hazel Washburn, Martha Pierre, Bernice Dewey, Margaret Irving, Ethel Hallor, Ruth Taylor, Florence Crane, Betty Morton, Corone Paynter, Mary Washburn, Nan Larned and Simone D'Herlys.

EPISODE 3.—"A PET".....MARY HAY and PHIL DWYER

EPISODE 4.—"A SPANISH FROLIC".....Written by Rennold Wolf
Characters
"Toreador".....Johnny Dooley
"Carmen".....Ray Dooley
"Announcer".....Eddie Dowling
"Matador".....Wesley Pierce
"Picador".....Jack Lynch
"The Bull".....{"Fore".....Phil Dwyer / "Aft".....Willie Newsome}

EPISODE 5.—"MY BABY'S ARMS".....Lyric by Joe McCarthy
Music by Harry Tierney
Sung by DELYLE ALDA
Assisted by Misses Lucille Levant, Kathryn Perry, Mary Hay and Fairbanks Twins

EPISODE 6.—"SWEET SIXTEEEN".....By Gene Buck and Dave Stamper
Sung by MARILYN MILLER
Assisted by Misses Mildred Sinclair, Bernice Dewey, Mary Washburn, Marcelle Earle, Peggy Smith, Lois Davison, Corone Paynter, Lola Lorraine, Monica Boulais, Mabel Hastings, Madeline Wales, Heloise Sheppard, Viola Clarens, Helen Shea, Olive Vaughn and Edna Lindsey.

EPISODE 7.—"THE POPULAR PESTS".....By Gene Buck and Dave Stamper
"Walter".....Eddie Dowling
"Janitor".....Bert Williams
"The Motorman".....Gus Van
"The Hall Boy".....Joe Schenck
"Hat Check Boy".....Johnny Dooley
"Taxi Driver".....Eddie Cantor
"Servant Girl".....Ray Dooley

EPISODE 8.—"TULIP TIME".....By Gene Buck and Dave Stamper
Sung by JOHN STEELE and DELYLE ALDA
Assisted by Misses Carolyn Erwin, Ruth Foster, Edna Rochelle, Betty Francesco, Lillian McKenzie, Helen Jesmer, Beulah McFarland, Helen Lyons, Peggy Dana, Edith Kessler, Betty Morton, Lois Davison, Laura Maverick, Grace Jones, Elsie Westcott, Ruth Taylor, and the
"FOLLIES KIDDIES"

EPISODE 9.—"HE SELDOM MISSES".....Written by Rennold Wolf
Characters
"Sure-Shot Dick".....George Lemaire
"Jasper Slocum".....Bert Williams
"Prairie Nell".....Jessie Reed

EPISODE 10.—"SHIMMY TOWN".....By Gene Buck and Dave Stamper
Sung by JOHNNY and RAY DOOLEY
Assisted by "Shimmie Girls" and the
"FOLLIES PICKANINNIES"

EPISODE 11.—"THE APOSTLE OF PEP".....EDDIE CANTOR

EPISODE 12.—"I LOVE A MINSTREL SHOW".....JOHNNY DOOLEY

EPISODE 13.—"THE FOLLIES MINSTRELS".....Words and Music by Irving Berlin
"Tambo".....Eddie Cantor
"Bones".....Bert Williams
"Middle Man".....George Lemaire
"QUARTETTE"
First Tenor.....Joe Schenck
Second Tenor.....John Steele
Baritone.....Eddie Dowling
Bass.....Gus Van
"ENTIRE COMPANY"
"MANDY".....Words and Music by Irving Berlin
Sung by VAN & SCHENCK
"GEORGE PRIMROSE".....Marilyn Miller
"MANDYS".....Headed by Lucille Levant and Mary Hay
Misses Alma Braham, Martha Wood, Mildred Shelly, Minnie Harrison, Margie Bell, Winnie Dunn, Olive Vaughn and Gene Garrick.
"DANDYS"—Messrs. Walter Baker, George Burggraf, Fred Du Ball, Jack Lynch, Joe Evans, Eddie Sims, William Mathews and Willie Newsome.
"MANDY".....RAY DOOLEY
Accompanied by the "FOLLIES PICKANINNIES"
GRAND FINALE.....ENTIRE AGGREGATION

INTERMISSION—TEN MINUTES
ACT II.

EPISODE 1.—"HAREM LIFE".....Words and Music by Irving Berlin
Sung by HAZEL WASHBURN
Ladies of the Harem—"Mauresette" and Misses May Graney, Helen Jesmer, Edith Kessler, Helen Lyons, Betty Morton and Florence Crane.
"Cleopatra".....Martha Pierre
"FAVORITE WIVES" (in order of their appearance)—Misses Jessie Reed, Caroline Erwin, Alta King, Hazel Washburn, Ethel Hallor, Ruth Taylor, Nan Larned and Margaret Irving.
Dancers of the Harem—Misses Bernice Dewey, Kathryn Perry, Mary Washburn, Mildred Sinclair, Alma Braham and Marcelle Earle.
A Dancer.....Lucille Levant

EPISODE 2.—SONG—"I AM THE GUY WHO GUARDS THE HAREM"
JOHNNY DOOLEY
Words and Music by Irving Berlin

EPISODE 3.—SONGS.....BERT WILLIAMS

EPISODE 4.—"THE CIRCUS BALLET".....Music by Victor Herbert
Danced by MARILYN MILLER
"Ringmaster".....Jessie Reed
CLOWNS—Misses Gene Garrick, Fay West, Kay Mahoney, Kitty Ray, Lola Lorraine, Mildred Shelly, Laura Maverick, Edith Kessler, Beulah McFarland, Corone Paynter, Minnie Harrison, Elsie Westcott, Margie Bell, Peggy Smith, Margaret Jorn and Winnie Dunn.
BARE BACK RIDERS—Misses Marcelle Earle, Olive Vaughn, Viola Clarens, Mabel Hastings, Helen Shea, Mary Washburn, Edna Lindsey, Helen Jesmer, Mildred Sinclair, Madeline Wales, Grace Jones, Alma Braham, Monica Boulais, Heloise Sheppard and Lois Davison.

EPISODE 5.—"A PRETTY GIRL IS LIKE A MELODY,"
Words and Music by Irving Berlin
Sung by JOHN STEELE
Accompanied by Mary Washburn
"Humoresque".....Mauresette"
"Spring Song".....Hazel Washburn
"Elegy".....Martha Pierre
"Barcarolle".....Jessie Reed
"Serenade".....Alta King
"Traumeri".....Margaret Irving

MELODY, FANTASY AND FOLLY OF YEARS GONE BY
A Picture by
BEN ALI HAGGIN
The Lady of Coventry.....Simone D'Herlys
Her Handmaidens—Misses Kathryn Perry, Caroline Erwin, Ruth Foster, Betty Morton, Felise Lomont, Olive Vaughn, Minnie Harrison, and Winnie Dunn.
"The Heralds".....Fairbanks Twins
"The Jester".....Addison Young
"The Guards"—Walter Baker, George Burggraf, Fred Du Ball, Jack Lynch, Joe Evans, Eddie Sims, William Mathews and Willie Newsome, and
"Follies Kiddies"

EPISODE 6.—"AT THE OSTEOPATH'S".....Written by Rennold Wolf and Eddie Cantor
Characters
"Dr. Cheeseboro Simpson".....George Lemaire
"Percival Fingersnapper".....Eddie Cantor
"Orchid Swan," a stenographer.....Kathryn Perry
"A Visitor".....Hazel Washburn

EPISODE 7.—"PROHIBITION".....Words and Music by Irving Berlin
"FATHER TIME".....EDDIE DOWLING
"Mourners" Miss Elsie Westcott, Peggy Dana, Edna Rochelle, Helen Lyons, Lillian McKenzie and Betty Morton.
"LIQUOR LOVERS"—Messrs. Wesley Pierre, Leo Osburg, Jack Waverly, Harry Meyers, Jack Natter, Peter McArthur, Jerry Childs and Kenneth Lawrence.
"BARTENDERS".....VAN & SCHENCK
And Messrs. Walter Baker, George Burggraf, Fred Du Ball, Jack Lynch, Joe Evans, Eddie Sims, William Mathews and Willie Newsome.
"CHORUS GIRLS"—Misses Margaret Irving, Nan Larned, Florence Crane, Martha Pierre, Alta King, Ruth Foster, Ruth Taylor and Caroline Erwin.
"THE WORKING MAN".....ADDISON YOUNG
Our Boys from "Over There"—Messrs. John Daly, Bernard Carples, Hubert Butler, Ray Klages, Frederick Easter, William Conrad, Bruce Buddington and Otis Harper.

Song—"YOU CANNOT MAKE YOUR SHIMMY SHAKE ON TEA,"
Lyric by Rennold Wolf and Irving Berlin—Music by Irving Berlin
Sung by BERT WILLIAMS

(*Continued on page 33*)

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A WISE DECISION

When New York City's Board of Aldermen last week refused to pass an ordinance which would have created a censor for moving pictures it did a wise thing.

It was pointed out to the City Fathers that our statute books contain laws which provide far an enlightened censorship of things indecent—moving pictures or anything else that might shock decent folk. That this censorship may be exercised by any one. All one had to do was to complain either to the police or courts, pointing out the objectionable feature and the thing would be curbed.

The same laws govern other municipalities that have created an official censor. Just why an official censor was necessary nobody seems to know. Wherever there is an official censor or a censorship board there is trouble. Not because the censor is dishonest or particularly stupid, but because, since he is a censor, his tendency is to censure; and nine times out of ten he is wrong.

There are pictures, plays and books, that are undeniably indecent. But this is an enlightened age, and if there is no official censor to call attention to such things, it seems to us more good will be done than harm, for experience teaches that people have a tendency to poke their noses into things and places they have been warned against—things that are pointed out as being indecent.

Then, too, what a censor generally considers indecent in motion pictures is something that he would probably overlook if he were witnessing the picture in other than official capacity. The tendency of the censor seems to be to pick something as being unsuited for public exhibition. The tendency of the public is to disagree with the censor.

And in the long run, if such things are left to the public, the public really becomes the best judge of such things and eschews them accordingly.

Let us hope that the attitude adopted by the New York City Board of Aldermen will establish a precedent that will be followed by other enlightened municipalities throughout the United States.

Answers to Queries

J. T. N.—Her full name is Deseree Lubovska.

Mrs. P. J.—Marguerite Clark was married last year.

K. W. H.—Arthur Hammerstein produced "You're in Love."

T. E.—Proctor and Mansfield dissolved partnership in May, 1892.

R. S.—The Victoria Theatre, to which you refer, was Hammerstein's.

C. J. N.—Lee Harrison was with "The Hustler" Co. twenty-eight years ago.

H. D.—Easily figured out. THE CLIPPER passed its sixty-sixth year last month.

S. T.—Fred Fulton, the fighter, was with Al G. Barnes Circus for a while.

W. V. H.—Billy Thompson and Joe Shea booked the vaudeville at Daly's Theatre.

R. O.—"Twin Beds" was originally presented at the Harris Theatre, this city, in 1915.

E. M.—Joe Weber closed the Eastern and Western companies of "The Only Girl" on May 13, 1916.

S. B.—The New Modern Theatre, under the management of the International Circuit, opened on Sept. 4, 1916.

D. S. O.—We do not know her whereabouts. Address a letter to THE CLIPPER LETTER BOX and it will be advertised.

Scribler—Certainly, if you have anything you consider is good send it in and we'll put it in the Rattles column.

D. M.—Frances Starr appeared in "The Lady in Blue," which had its premiere at the Belasco Theatre, Washington, D. C.

R. U.—The Cristman bill would have made the State Regents Board a censorial body, but it was vetoed by Governor Whitman.

W. N.—The Elsmere Theatre, in the Bronx, is now showing motion pictures. It is the same house which played stock two years ago.

T. O. T.—Irene Bordoni formerly played with Melville Ellis. They split up the act after playing the Majestic Theatre, Chicago, in 1916.

P. D. F.—The Winston Films, Inc., incorporated at Albany for $10,000 on July 14, 1916, by A. R. Mayo, A. B. Bryan and E. M. James.

I. K.—"A Daughter of the Gods" was a Fox Film production, starring Annette Kellermann. It was presented at the Lyric Theatre, New York.

Q. J.—Tyler Brooke was with "Very Good, Eddie." He is now playing vaudeville under the team name of Brooks and Howard. See the New Acts page.

G. J. P.—"The Intruder" was produced at the Cohan and Harris Theatre, where it opened on Sept. 26. 1916. Cyril Harcourt wrote the play, and Olive Tell and Vernon Steel starred in it.

H. Q.—Cecil Moore, who was a straight man with the Savoy Stock Company, was killed in May, 1917, during a rehearsal in a theatre in Duluth, Minn. Alma Russell, who was with Gus Edwards' "School Days," is his sister.

J. D.—Mme. Nazimova played at the 39th Street Theatre in "Little Eyolf," by Ibsen. The theatre was known as Nazimova's 39th St. Theatre, and was dedicated to the Shuberts by Mme. Nazimova on April 18, when the play opened.

I. F.—As it is an established fact that one of the two kings the opener held after the draw was dealt to him in the draw, he certainly did not draw to a pair of kings and consequently, could not open. The "opener" leaves his stake in the pot.

L. M.—William Gibson, who is now appearing with Regina Connelli in Aaron Hoffman's sketch, "The Honeymooners," played in vaudeville in 1916 with Willard Mack in "An Eye for An Eye." The act played the Palace, New York, during the week of May 18 of that year.

A. P. A.—The Riverside Theatre, Broadway and Ninety-sixth street, was a Fox house before it came under the management of B. F. Keith. When the Keith organization took it over it was remodeled and redecorated and opened under the Keith management on Christmas Day, 1916.

H. H.—The Actors-Songwriters baseball game, played at the Polo Grounds on April 13, which terminated at the conclusion of the eighth inning with the Actors leading by a score of 7—0, counts as an official victory for the Actors. All bets made stand, and as a good sport you should pay your debt.

S. S. P.—The best way in which to form an opinion of the vaudeville probe and what has been proved by it is to read the detailed accounts which have appeared in THE CLIPPER. You will find a complete story of the inquiry in the February 12 issue, and that of April 2. You can get these back issues by calling at our office or by sending the price and return postage.

TWENTY-FIVE YEARS AGO

The Hengler Sisters were at the Alhambra, London.

Will Rossiter issued song books at one dollar a hundred.

Robert Recker led the orchestra at the London Theatre, New York.

Edward B. Peiper was business representative for Lillian Russell.

Tony Pastor, Frank Moran, Thos. Grenier and Lew Fields sailed for Europe.

"Aladdin, Jr.," was presented by Manager Henderson at the Chicago Opera House, with Irene Vernon, Ada Deaves, Alene Crater, Hallen Mostyn, John J. Burke and Catherine Barto in the company.

The trustees of the Actors' Fund were A. M. Palmer, Louis Aldrich, Edwin Knowles, F. W. Sanger, Daniel Frohman, Tony Pastor, Henry C. Miner, Wm. E. Sinn, J. W. Shannon, Charles Frohman, J. W. Rosenquest, Harrison Grey Fiske, Harley Merry, Al. Hayman, Chas. H. Hoyt, Eugene Tompkins, Milton Nobles, Joseph Wheelock, M. W. Hanley, DeWolf Hopper and Augustus Pitou.

MRS. COHAN TO CHRISTEN SHIP

HARRIMAN, Pa., June 17.—Mrs. Helen F. Cohan, mother of George M. Cohan, tonight christened the *Costigan*, a new 9,000-steel cargo carrier, at the Merchant Shipbuilding Corporation Yards, here. The selection of the name Costigan and the request that Mr. Cohan's mother be its sponsor came from Edward N. Hurley, chairman of the United States Shipping Board, out of compliment to Mrs. Cohan, whose maiden name was Costigan, and as a token of admiration and appreciation from America to the writer and composer of the song that helped win the war "Over There."

INSURANCE RATES LOWERED

A readjustment of fire insurance rates on theatres, which will accomplish a saving of $100,000 a year, was announced last week by the New York Fire Insurance Exchange. The old rate ranged from 64 cents to $1.64 per hundred dollars of insurance. The minimum rate announced will be 48 cents per hundred dollars and went into effect June 11. The Shuberts announce that, through the readjustment, they will save $30,000 a year in premiums.

Rialto Rattles

VAUDEVILLE PROVERBS

Knowing not just where to stop,
Oftentimes will cause a flop.

THEY'LL BE RIGHT THIS TIME

The press agents can now conscientiously say, when talking about Jess Willard's new picture, that it possesses a big punch.

MAYBE?

Joe Flynn wants to know whether or not Arthur McHugh was included in the portion of the Moss Theatres acquired by Paramount.

HE TRIED CAMOUFLAGE

"I love you, girl," the actor said,
"My love for you will never die,"
And as he clasped her tight, he thought,
"If you but knew—how I can lie."

THEATRICAL MYSTERIES

Why is it that in those serial movies they never discover that it might be a good idea to try to shoot the villain until the last episode?

VAUDEVILLE PROVERBS

Few applaud the classic step,
Frequently, it gets the "razz";
If you want applause, show pep,
Substitute a little jazz.

WILL SURPRISE THEM

Many will probably be surprised to find that "The Devil's Dance" is not the remark of some of the good folk about the "shimmy," but the title of a new play.

THOUGHT HE MIGHT HAVE TO WORK

An actor once thought, in the Summer,
My booking, it couldn't be bummer,
If such rotten "biz,"
Should continue like this,
I'll soon be becoming a plumber!

MUST BE TRYING TO GET EVEN

The recent pugilistic achievements of some of the people in the show business would seem to indicate that they are peeved over Jess Willard's success as an actor and are out to avenge themselves by grabbing his crown.

IT GETS THEM ALL

"The shimmey's improper,"
So speaks wise old popper—
"You'll see that when you're a bit older,"
But in the gay dance hall,
Just watch his swift downfall—
For he wiggles a wicked old shoulder.

HEARD BACK STAGE

"Too bad that pretty little girl goes on just before us. She always beats it just as we go on with our act."

"We'll have to do something to get applause—let's talk to that crowd confidential like and say something about 'We drinkers.'"

"We play Toledo during the week of the fight—that's lucky, anyhow."

"It's a good thing there's a 'beer bit' in our act—I have an excuse for taking a drink."

VAUDEVILLE VETERANS

"This is a foolish way of making a living, but it's better than starving."

"Last week I met another actor—he was also broke."

"Remember how you used to make mud-pies down in the back lot?" "Sure, remember how you used to eat 'em?"

"Why do you use such a long cigarette holder?" "Doctor told me to stay away from tobacco."

"Ladies and gentlemen, this snake measures forty-eight feet from his head to his tail, and forty-eight feet from his tail to his head—a total of ninety-six feet."

SAVAGE STOPS "MERRY WIDOW"

Henry W. Savage secured an injunction restraining the Spanish Opera Company from producing "The Merry Widow" at the Cort Theatre, and this was the cause of the postponement of the presentation of the Lehar opera by the Spanish organization.

NEW LEO FEIST PROFESSIONAL STUDIOS OPENED ON TUESDAY OF THIS WEEK

1. Portion of the Rialto or reception room. 2. One of the artist studios. 3. The exedra and pergola of the Rialto. 4. Another artist studio. 5. The long ambulatory.

MELODY LANE

PHONOGRAPH CO. LOSES BIG ROYALTY SUIT

Publishers to Collect Thousands of Dollars From Record Makers as a Result of Court Decision.

The Appellate Division of the Supreme Court last week affirmed the decision of Judge Hotchkiss in the case of Leo Feist, Inc., against the Columbia Graphophone Co. for royalties from the Canadian sales of records of a number of the Feist publications.

In its suit, the Feist company contended that the records although pressed in Canada were, as a matter of law, really manufactured in the United States, and were therefore subject to the royalty as prescribed in the United States Copyright Act. As a result of the decision the Columbia Graphophone Co. is obligated to pay the Feist company a royalty of 2 cents for each talking machine record pressed in Canada from the master record made in the United States.

This action, brought in the nature of a test case is far reaching in its effect, as in reality it means that all talking machine records manufactured and sold in Canada from master records made in the United States are subject to royalty of two cents each for which the copyright holders have a legal claim. Canada has for years been a great market for talking machine records, and as the great majority of the records have been pressed from the masters made in the United States, many thousands of dollars are involved. Various estimates have placed the amount as high as a quarter of a million dollars which the publishers are in a position to collect from the various record-making concerns.

New actions will be commenced immediately against other record-making companies as well as the Columbia Graphophone concern.

MUSIC CONVENTIONS OVER

The annual convention of the sheet music dealers and the music publishers, which consumed the greater portion of last week, ended on Thursday with an outing and shore dinner, attended by scores of dealers, publishers and their friends.

The dealers, who met for the sixth time, elected the following officers: Thomas F. Delaney, president; F. Grant Ege, vice-president; Joseph M. Priaulx, secretary.

The publishers' association celebrated its twenty-fifth anniversary, and at the close of an interesting meeting elected for the following year C. A. Woodman, president; Isidore Witmark, vice-president; Charles K. Harris, treasurer; E. T. Paull, secretary.

The Chamber of Commerce idea in the music business was taken up by the association, which voted to join.

FEIST CONVENTION IS ON

The sixth annual convention of the Leo Feist, Inc., department heads and branch office managers is now in session in New York. The following out-of-town representatives are in attendance: H. C. Johnston, San Francisco; Al. Sather, Los Angeles; Monte Austin, Seattle; Lew Mahan, Dallas; Harry Coe, Kansas City; Joe Fuchs, St. Louis; Nort Schaffer, Minneapolis; Rocco Vocco, Milton Weil, Chester Cohn, Chicago; Archie Lloyd, New Orleans; Dave Frank, Atlanta; Bob Miller, Detroit; Chas. Cordray, Cincinnati; Ernie Hughes, Cleveland; Milt Stevens, Buffalo; Elmer Setzler, Pittsburgh; Fred Auger, Arthur Huskins, Boston; Fred Wright, Philadelphia; Fred Kemlo, Baltimore; Walter Part, Providence.

GOETZ SIGNS WITH REMICK

E. Ray Goetz, the songwriter and composer, has signed contracts by the terms of which he will for a term of years write exclusively for the J. H. Remick & Co.

CLARKE SUED FOR DIVORCE

Grant Clarke has a reputation of being one of the fastest writers in the music business. He can, according to popular composers, turn out a lyric in record-breaking time. This gift of speed is not confined to songwriting either, for, according to evidence given by his wife, Garnet Helen Clarke, in her action against him for divorce, he was introduced, wooed and wed to her all within the space of forty-five minutes. Some record either for songwriting or matrimony!

Mrs. Clarke, on the witness stand before Justice Giegerich, said that during the interim between the introduction and the marriage, she was the inspiration for the song, "One In a Million Like You." Clarke dashed it off in the course of his fervid lovemaking, and just to show his versatility sang it right out to the wedding guests just like that.

For two years Mrs. Clarke said she and her husband lived happily together, and then came another rapid-fire song. This one was "Sit Down, You're Rocking the Boat," and then came the separation. Since then along came "I Hate to Lose You," but Mrs. Clarke is uncertain as to whether she or a little blonde was the inspiration of the ditty. "I Love the Ladies" completed Clarke's little domestic song cycle, and Mrs. Clarke commenced the divorce action.

Justice Giegerich, after hearing of the speed wedding, the song cycle and the story of a raid on a West Forty-sixth street house where, it is alleged Clarke and the little blonde were found in an embarrassing situation, reserved decision.

GILBERT WRITES 1000th SONG

For eight years L. Wolfe Gilbert has been writing songs and, contrary to the usual run of writers, has kept a record of each one. His new song, "Granny," completed last week, marks the one thousandth composition from his pen. A thousand songs in eight years is a record equaled by few writers, and Gilbert, in speaking of them, modestly admits that there were a number of failures in the list. "Some of them entertained, while others, I know, tortured their listeners," he said.

LAMB SIGNS WITH WITMARKS

Arthur J. Lamb, the songwriter, has signed a contract with M. Witmark & Sons by the terms of which the Witmark house will be his exclusive publishers for a term of years.

Lamb has placed with this house for publication the new musical comedy, "Love and Other Things," written in collaboration with Charles Previn. The piece is now in rehearsal, and will be seen within the next week or two.

LANIN SIGNS WITH HARMS

Paul Lanin, a son of Joe Lanin, formerly owner of the Boston Red Sox, has signed contracts by the terms of which the T. B. Harms Co. will publish all his musical compositions for a term of years.

BERLIN DEDICATES A SONG

Irving Berlin has just dedicated his new song, "The New Moon," to Norma Talmadge. It will be featured in connection with the showing of the new Norma Talmadge film of the same name.

BERNSTEIN SELLS HIS GARAGE

Louis Bernstein, the music publisher, has sold his interest in the Gem Garage, a five-story automobile storehouse on West Fifty-sixth street.

HARRIS GETS "DADDIES" SONG

Chas. K. Harris has secured the publication rights of a new song called "Daddies," by Abel Green and Sam Coslow.

JACK MALLOY WITH REMICK

Jack Malloy, for some time a member of the Leo Feist, Inc., professional staff, is now with J. H. Remick & Co.

ALL BROADWAY AT OPENING OF NEW LEO FEIST STUDIOS

Professional Quarters at No. 711 Seventh Ave. Thrown Open to Public on Tuesday Visited by Hundreds of Headliners, Managers, Agents and Writers—Pronounced "A Marvel of Beauty"

All of Broadway's theatrical and musical world as well as a big sprinkling of out of town visitors met at the new Leo Feist professional studios at No. 711 Seventh avenue on Tuesday, the occasion being the formal opening of the offices which on that day were thrown open to the friends of the house and the musically interested public.

The new offices which have been occupied by the firm for several weeks were only completed this week, and visitors during the construction period have gone along Broadway spreading tales of the beauty of the establishment. The hundreds of guests which visited the establishment on Tuesday were not disappointed at what they beheld; on the contrary, they were without exception surprised into outbursts of enthusiasm regarding the studios which can without exaggeration be designated as truly wonderful. All Tuesday a stream of delighted visitors thronged the rooms where Joseph Smith's orchestra and Ted Lewis' jazz band poured forth melody, a fine luncheon served, and Phil Kornheiser and his professional staff were kept busy shaking the hands of their many friends and receiving congratulations.

The new studios occupy an entire floor, which has for months been in the hands of architects, carpenters, electricians, and were completed just in time for the Tuesday reception.

The entrance to the studios, an Italian Rennaisance doorway, paved with ground Caen stone, opens into the main reception room or rialto, and here immediately is revealed the grandeur and beauty of the establishment. The rialto, evidently intended as a rendezvous for artists, is strikingly beautiful, and its creators have given full scope to their artistic imaginations. Encompassed by an imitation stone wall, around the top of which are a score or more of mural paintings by John Wenger, an artist of national reputation, one whose works are to be found in the big galleries as well as in the Metropolitan Opera House, and other famous institutions, the visual effect when witnessed by a visitor making his entrance into the offices is one of remarkable beauty. The paintings are especially illuminated by concealed electric reflectors forming a part of the architectural investment.

On one side of the big rialto is an exedra, and a beautiful pergola with rafters over. Along the pergola balustrade are green vines and flowers, completing a scene of richness and splendor. Stretching down a great distance from the rialto is a wide ambulatory from which opens the doors of the various professional studios, a dozen or more in number, all decorated in different artistic styles. At one end of the big rialto is the professional copy and band and orchestra department and at the other the office of Phil. Kornheiser, the Feist professional manager.

The general plan of the establishment was conceived by Mr. Feist, and has been consistently executed under his guidance and direction, which has extended to the most minute details of the place. The pilasters, simple and attractive, bear at the top the ancient Swastika luck symbol, and the Favrile glass Egyptian scarabs, which form the centre of the pilaster capitals, illuminated from the back intermittently gleam and fade into darkness. Specially cast by the Tiffany studios, they give to the decorations a weird and mysterious atmosphere.

Lunettes between the pilasters are in low modeled relief, depicting gods and muses of music with their various instruments and symbols which are colored in relief after the Wedgewood manner.

One of the beauties of the place is the wonderful ceiling, and much discussion over its treatment was indulged in before a final decision was made. The one to be selected was suggested by Mr. H. Herts, who had the contract for the painting.

The electric lanterns and other fixtures of the studios were especially designed by Cassidy & Co., and the simple and artistic furniture as well as the carpets were supplied by the Sheridan Systems Co.

The acoustical properties of the studios are wonderful and the sound-proof partitions were installed in the same manner as those in use by the Boston Conservatory of Music, the walls being lined with eel grass woven for the purpose by Samuel Cabot of Boston. All the ornamental plaster was executed from the architect's special designs by Jacobson & Co., while the stained glass windows were from the factories of the Henderson Brothers. The beautiful fountain which plays in the rialto is from the famous Rockwood pottery, and the electric wiring was done by the L. K. Comstock associates. All the studios are large, well lighted and ventilated, two in particular, called the "Artist" rooms, are especially large, have grand pianos and are fitted up with all the elegance of the music room in a wealthy home. Sohmer pianos are in all the studios, and these as well as the big rehearsal rooms, the arranging departments and offices of the staff are fitted up in the finest possible manner.

The carpentry work of the studios was done by Mayer & Grasheim. Edmund Ellis was the architect.

BALL BALLADS SCORE STRONGLY

Ernest R. Ball's ballads are always big applause-getters, standing second to none in their appeal, particularly among vaudeville audiences. Phil Weir, of Weir and Temple, writes that he has been using "Today, Tomorrow and Forever" for some time, and that his wonderful 12/8 ballad is always "a big hit." Ed. and Joe Smith, who have been playing the Loew time, and have just been booked on the Southern and Middle Western tour, are featuring "You're Making a Miser of Me." They were among the first to put on this ballad, and it is scoring heavily with them. The publishers, M. Witmark & Sons, state that both these new Ball ballads are beating all the records.

GILBERT BEGINS EARLY SEASON

Wolfe Gilbert will begin his next season's vaudeville tour early, opening at Keith's, Atlantic City, the week of June 30. Gilbert has booked a long tour, and will be seen in all the big cities of the East during the coming season.

WESTERN WRITERS WITH REMICK

Corbin and Rose, a team of Western songwriters, have been signed by the Remick house. "Tell Me Why," their first song with the Remick Company, is receiving a lot of publicity in the East.

A SURE POP, 100 TO 1 BET!

FIRST FEIST HIT FR M

FRIE

Words By HOWARD JOHNSON and GEO. W. MEYER

BIGGEST NOVELTY OF THE SEASON

JOHNNY'S IN TOWN

By JACK YELLEN, GEO. W. MEYER and ABE OLMAN

Another "Hawaiian Butterfly," Melody By the Same Composer.

JERRY

Words by DANNIE O'NEIL Music by BILLY BASKETTE

The lure of mysteri us with live An eri

CHO

(HE CAME FRO H

By HARO W

The new song hit they're an humming and whi tlin

Exceptional Novelty Rag Song! Better ha

ANYTHING IS NICE IF IT CO

Words by GRANT CLARKE Mus by

BOSTON
181 Tremont Street

MINNEAPOLIS
Lyric Theatre Building

SEATTLE
301 Chickering Hall

NEW ORLEANS
115 University Place

ST. LOUIS
Calumet Building

SAN FRANCISCO
Pantages Theatre Building

CHICAGO
Grand Opera House Building

LEO. FEIS

711 SEVENTH AV.

A Stone's Throw From the Palace Thea

FR M OUR NEW HOME

NDS

Music By JOS. H. SANTLY

GREATEST BALLAD HIT IN YEARS

eri us China, blended
An erican pep!

ONG

ROI HONG KONG)

ROL WEEKS

're ancing and singing and
whi tling everywhere

Just to Think of Her Brings A Smile to Your Face

HEART BREAKING BABY DOLL

By CLIFF HESS and SYDNEY D. MITCHELL

She Brought Doughnuts to the Doughboys and Proved Herself a Sister to the Red Cross Girl

SALVATION LASSIE OF MINE

By CHICK STORY and JACK CADDIGAN, writer of "Rose of No Man's Land"

ter han "Peaches Down in Georgia"

MES FROM DIXIELAND

Mus by MILTON AGER and GEO. W. MEYER

FEIST, Inc.
AVE.
NEW YORK
e Theat
Next To the Columbia Theatre

PHILADELPHIA
Globe Theatre Building

CLEVELAND
308 Bangor Bldg.

BUFFALO
485 Main St.

PITTSBURGH
301 Schmidt Bldg.

DETROIT
213 Woodward Ave.

KANSAS CITY
1125 Grand Ave.

LOS ANGELES
836 San Fernando Bldg.

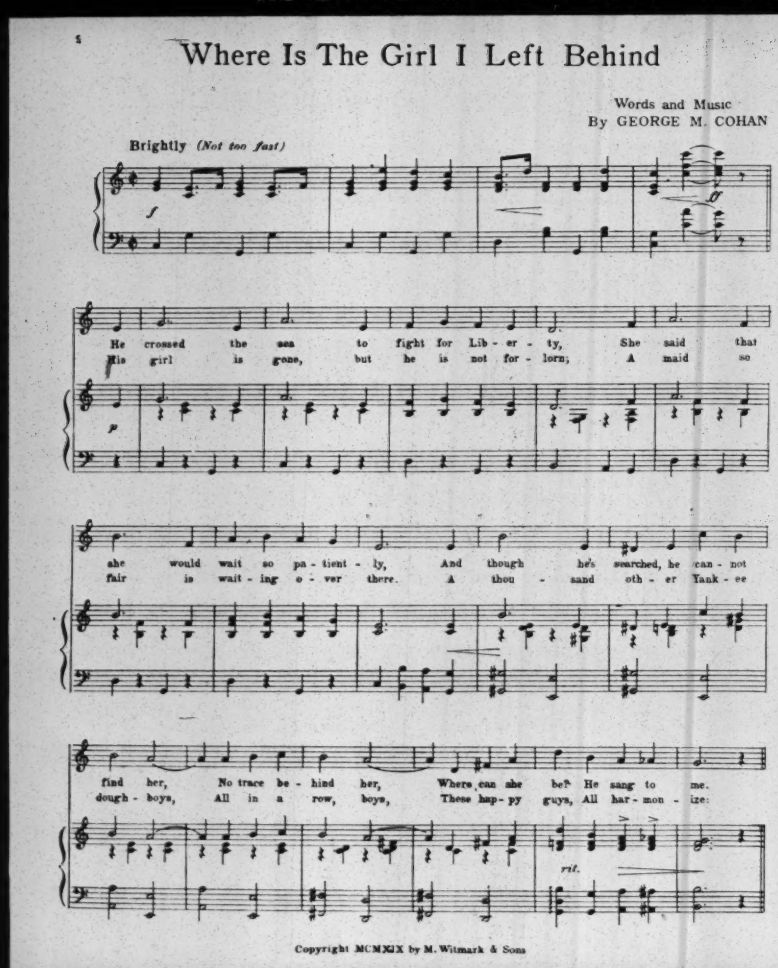
GEORGE M. COHAN

took his pen in hand and wrote for himself a new song! He introduced it originally at the opening of the NEW ALBEE THEATRE in Providence, where he was the BIG "SURPRISE" of the evening. He sang it again when he appeared recently at the METROPOLITAN OPERA HOUSE for the benefit of THE SALVATION ARMY.

IT WAS A SENSATIONAL HIT AT BOTH PERFORMANCES

MR. COHAN had no idea of publishing this number, but we have had so many inquiries from performers for

WHERE IS THE GIRL I LEFT BEHIND

(THAT'S THE NAME OF THE SONG). WE PREVAILED UPON, AND FINALLY PERSUADED HIM TO LET US ISSUE IT. NOW THEN—THIS IS THE BIG IDEA—IF IT WAS SUCH AN EXCELLENT BIT OF MATERIAL—WHY NOT FOR YOU? IT IS A GREAT "GANG" OR CHORUS SONG WITH THE TYPICAL "COHAN" TWIST. HERE IT IS. LEARN IT NOW—IN THE MEANTIME SEND FOR ORCHESTRATION.

Where Is The Girl I Left Behind
Words and Music
By GEORGE M. COHAN
Brightly (Not too fast)
He crossed the sea to fight for Lib - er - ty, She said that
His girl is gone, but he is not for - lorn; A maid so
she would wait so pa - tient - ly, And though he's searched, he can - not
fair is wait - ing o - ver there. A thou - sand oth - er Yank - ee
find her, No trace be - hind her, Where can she be? He sang to me.
dough - boys, All in a row, boys, These hap - py guys, All har - mon - ize:
rit.
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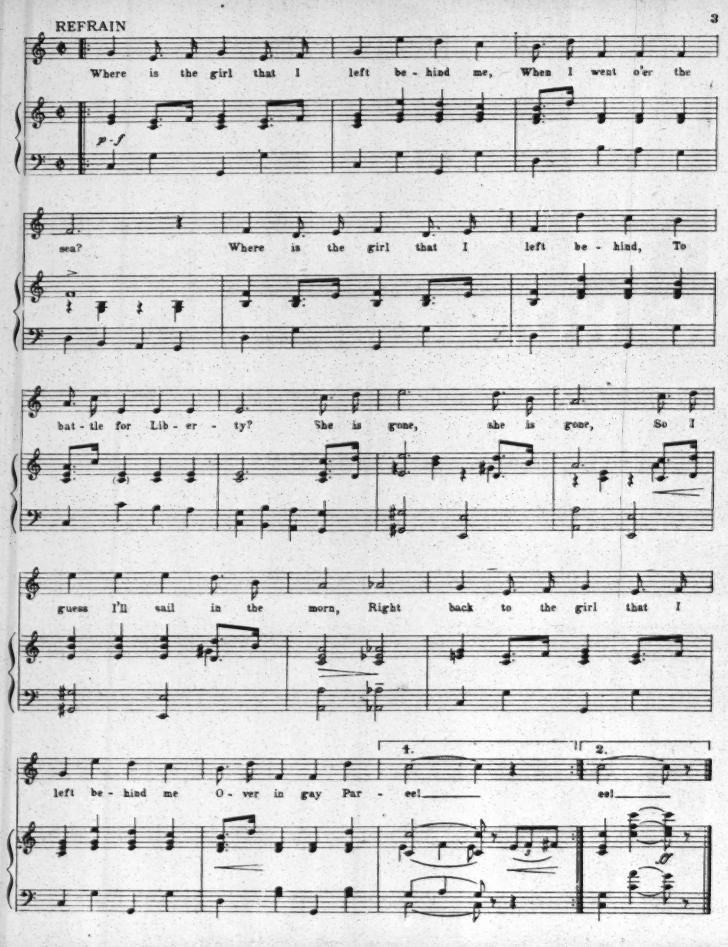
REFRAIN
Where is the girl that I left be - hind me, When I went o'er the
sea? Where is the girl that I left be - hind, To
bat - tle for Lib - er - ty? She is gone, she is gone, So I
guess I'll sail in the morn, Right back to the girl that I
left be - hind me O - ver in gay Par - ee!
ee!

Professional Copies and Orchestrations Now Ready

TAKE ADVANTAGE OF OUR COAST-TO-COAST SERVICE

M. WITMARK & SONS

AL COOK, 1562 Broadway, N Y Next to Palace Theatre

MIKE McCARTHY, Minneapolis, Minn., 271 Pantages Bldg
ED. EDWARDS, Philadelphia, Pa., 35 S. Ninth St.
JACK LAHEY, Boston, Mass., 218 Tremont St.
GABE NATHAN, Los Angeles, Cal., Superba Theatre Bldg
ROSS McCLURE, St. Paul, Minn., Emporium Mercantile Co.
AL. WORTH, Cleveland, O., 4th & Prospect Sts.
JACK CROWLEY, Providence, R. I., 18 Belknap St.
JOS. L. MANN, Denver, Col., 420 Barth Block
THOS. J. QUIGLEY, Chicago, Ill., Garrick Theatre Bldg.
AL. BROWNE, San Francisco, Cal., 508 Pantages Bldg
LEO. BERNAIS, Detroit, Mich., 242 Griswold St.
DOC HOWARD, Cincinnati, Ohio, 632 Main St.
HAL M. KING, Kansas City, Mo., Gaiety Theatre Bldg
BRYANT H. FREUND, Pittsburgh, Pa., 347 5th Ave.
BILLY HALLETT, St. Louis, Mo., 421 Holland Bldg.

BURLESQUE

NEW BURLESQUE ASS'N BECOMES ACTIVE

HAVE PHILLY CAPITAL, THEY SAY

Indications last week pointed to the fact that the newly organized National Burlesque Association is not dead, as has been reported, but is in a more substantial condition than ever.

It is said that Philadelphia capital will finance the enterprise, a number of wealthy bankers there having been recently interested, and that the headquarters of the Association will be in that city.

Charles E. Barton, general manager of the organization, arrived in the city the latter part of the week, after a three weeks' trip on the road to secure theatres, and opened New York Offices in the Gaiety Theatre building.

Barton says he plans to have at least one theatre in every large city east of St. Louis, that city being the extreme western limit of the circuit for the present. The greater city will have three houses, two on Manhattan Island and one in Brooklyn. This layout will give twenty-two week stands and three weeks of three night stands, making twenty-five weeks in all.

As at present planned, producers of burlesque and musical comedy will operate the shows and the season will open on Labor Day.

BURLESQUERS HAVE COLONY

WASHINGTON, D. C., June 14.—The theatrical colony at Glen Echo Park, Md., now numbers seventeen, with burlesque being the feature majority. Among those who are contributing to the success are: Gilbert Barry, treasurer of the Standard Theatre, New York; Wm. Schultz, electrician, with "Chu Chin Chow"; Bill Alexis, doorman, Lyceum Theatre, Washington; Tom Mulligan, Ike Reese, Tom O'Brien, Majestic Theatre, Scranton, Pa.; Paul Riley, carpenter, "Grown-Up Babies," and wife; Dan Riley, Armory Theatre, Binghampton, N. Y.; Chas. Marks, property man, "World Beaters"; Dell Benn, of vaudeville; Nellie Givens, "Million Dollar Dolls"; Lollie Mandell, Irene May and Tillie Irvin, of the "Grown-Up Babies"; Pansy Adams, of the Golden Crook company; Ed. Sign Daly, agent, Golden Crook company. The latter has taken the management of the Six Sawdust Queens and has had their engagement extended from one week to the entire Summer's run. They are the special featured attraction.

TO MAKE CHORUS STRONG BET

Ben Kahn announced last week that it is his intention to have one of the best choruses in burlesque when the new season starts. He said he intends to pay salaries equal to the best they could get on the road with burlesque shows. He will try, he said, to make the Union Square chorus not alone the talk of New York, but of the country.

CAROLINE WARNER SIGNS

Caroline Warner, ingenue soubrette, who closed her engagement at Kahn's Union Square last Saturday, has signed contracts with George Jaffey to open in stock at the Academy, Pittsburgh, when that house opens its season, July 26. Miss Warner will spend a month at her home in Cleveland before starting rehearsals.

COOPER BUYS HOUSE

James E. Cooper, owner of a number of shows on the Columbia and American burlesque circuits, has just purchased an eleven-room house at Van Cortlandt Terrace, where he will make his home in the future.

IT'S "BEVO" SNYDER NOW

"Bevo" Snyder is the appellation under which Tommy Snyder, hitherto known as "Bozo," desires to be known. He is to be the featured comedian next season with Barney Gerard's "Some Show" on the American Wheel. Snyder is under contract to Gerard for five years and, due to the fact that several other comedians are known as "Bozo," it was seen fit to change Snyder's name. Billy McIntyre, John B. Williams, Ray Shannon, Elsie Bostel and Babe Healey will be included in the cast.

B. C. ELECTS NEW OFFICERS

The Burlesque Club last Wednesday night elected the following: Henry C. Jacobs, president; James E. Cooper, vice-president; Al. Singer, secretary; Dan Dody, treasurer. The board of governors are Sam Lewis, Charles Falke, Dan Guggenheim, James J. Williams and Joe Emerson.

Will Roehm, who has been secretary of the club for some time, resigned.

WROTHE TO RETURN

Ed. Lee Wrothe returns to burlesque next season to be featured with Joe Hurtig's "Twentieth Century Maids." E. W. Chipman will manage the show. This was a Theatrical Operating Company show last season, and was taken over by Jules Hurtig and several others when that company dissolved several weeks ago.

MARIE BACHMAN MARRIES

Thomas Brennan, formerly of the Tumbling Brennens, recently discharged from service, and Marie Bachman of the Minsky Brothers National Winter Garden stock company, were married at City Hall last week.

SIGNS INA HAYWARD

Ina Howard has signed with Joseph Gaites to play Vera Michelena's role in "Take It From Me" when it goes on tour next season. She is the first player engaged for the company.

MAE KEARNS TO CLOSE

Mae Kearns will close a five months' engagement at Minsky Brothers' National Winter Garden Saturday night and leave the following day for the Berkshires for the Summer. She will open again at that house Labor Day.

GUGGENHEIM MADE MANAGER

PATERSON, N. J., June 16.—Dan Guggenheim has been appointed manager of Billy Watson's Lyceum Theatre, this city, playing two dollar attractions. He has been an agent and manager for Watson's shows for the last fourteen years.

TOM COYNE TO BUILD HOUSE

LYNNBROOK, L. I., June 16.—Tom Coyne and several others have acquired property opposite the post office here and will erect a 2,800 capacity theatre and office building. The house will offer vaudeville and pictures and will be ready in October.

WILL MANAGE CHICAGO HOUSE

John HeDonald will manage the Columbia Theatre, Chicago, next season. He managed Poli's Theatre, Scranton, last season and, previous to that, road shows. He is a Chicago man.

KRAUS GETTING SHOW SET

Dave Kraus has engaged Gertie Conners for his Edmond Hayes show next season. Jimmy Franks will do the advance work. Ray Midgley will arrange the numbers.

WORKING IN CABARET

NEWARK, N. J., June 14.—Harold Whalen, last season with the "Beauty Trust," is working in a cabaret at Jackie Clark's.

MORE SHOWS COMPLETE ROSTERS

MANY NEARLY SET

The rosters of still more burlesque companies were completed last week and, as far as costs are concerned, many of them would be ready to start rehearsal at once.

The roster of James E. Cooper's "Sight Seers" includes Gus Fay, Johnny Walker, Fred Knowles, Rich and Clay, Gene Lord, Sam Howard, Katheryn Dickey, Flo Davis, Ruth Rosemond, Emily Dyer, Nellie Clark and Lillian Isabelle. Executive staff: Joe Edmunson, manager; George Keller, leader; Abe Cohen, carpenter, and Steve Johnston, props.

"Roseland Girls" has Harry Coleman, Bert Lahr, Ben Hilbert, Ester De Laur, Stella Ward, Kitty Mitchell, Mattie De Lice, Beatrice Darling, and a trio not yet signed. Executive staff: Bob Simons, manager; C. H. Flint, leader; George Boyce, carpenter, and Harry Porter, props.

"Blue Birds" has Harry Kelly, Charles Wilkins, Carnival Trio, Nat Brown, Amelia Helen Andrews, Tillie Delaney and Mae Arnold. Executive staff: Tom Nolan, agent; Billy Marshall, leader, and Ed. Zach, props.

Victory Belles has Eddie Dale, Tom Nawn, Fred Reese, Morris Lloyd, Vivian Laurence, Bert Lester, Franz Marie Texas, Helen McKnight, Jeanette Brown and Millie Davenport and her Parisian Models. Executive staff: Lou Franks, manager; J. Herdlincker, leader; Jack Wynn, carpenter, and Fred Krouss, "props."

"Best Show In Town" has Frank Hunter, Manny Kohler, C. Fisher, Charles Wesson, Lynn Canto, Margie Winters, Virginia Ware, Flossie McCloud, Mabel McCloud and Miss Fennell. Executive staff: Lou Oberworth, manager; Fred Agner, leader, and George Handley, carpenter.

Billie Watson has signed for his "Parisian Whirl" Billy ("Grogan") Spencer, Edgar Bixley, C. Harry Howe, Pearl Lawler, Francis Harper, Edith Hobbs, Nellie Lorette and Eva Powell.

Watson states that salaries paid his chorus girls will equal those paid his men. He also says that, besides paying them $25 per week this season, he will reengage those who remain with him all season at $30 for the following season.

COMPLETE STOCK CAST

PITTSBURGH, Pa., June 16.—The principals of the new stock company which will start rehearsals here the middle of July are William Morrisey, Chas. Lane, Frank L. Wakefield, Frank Cummins, Chas. Penley, Irving Schaefer, Caroline Warner, Phylis Elkins, Billie Bayliss, Ruby Thorne and Easter Higbee. Wakefield and Cummins will produce the shows.

WILL BE FEATURED

DETROIT, Mich., June 14.—Margie Catlin will return to the road next season to be featured with Irons and Clamage "All Jazz Revue" on the American Circuit. She has been in stock at the Avenue the last three seasons.

SIGN FOR THREE YEARS

Dolly Sweet and Russell Hill have been signed by Hurtig and Seamon for three years, through Roehm and Richards' office.

BUFFALO STOCK CLOSES

BUFFALO, N. Y., June 14.—The stock company at the Garden, this city, closed its season here tonight.

(Continued on page 29)

BEN WELCH SHOW OPENS IN HARLEM FOR THE SUMMER

Ben Welch's show, which is having a run at Hurtig and Seamons for a few weeks, while the weather permits, is about the same show Welch had during the season just closed, together with part of his show of the previous year. The first part of the performance is mostly old bits interrupted here and there with new numbers.

He has however extended himself on his cabaret scene in the last act, as it is one of the best we have seen in burlesque. He has staged it elaborately and costumed the girls handsomely.

There are several changes in the cast since we last saw the show, and two specialties have been added.

Welch is doing his well-known Hebrew character, with Pat Kearney working a straight opposite.

Billy Wild and Frank P. Murphy are handling the comedy with Welch, and Jack Orben is doing a juvenile early in the show.

Evelyn Cunningham easily carried off the feminine honors last Tuesday night. She so far outclasses the other women principals in every way that there is no room for comparison.

Miss Cunningham is a very attractive blonde, with a most pleasing personality. She reads lines well and knows how to put a number over effectively. Her wardrobe is rich and stunning in appearance from the front.

Ruth Madison, who is doing the soubrette role, needs a little more seasoning before she will be ripe for this circuit. She worked rather listlessly when we caught the show.

Dolly Morrissey is the prima donna. Miss Morrissey hasn't much to do outside of her specialty, but still has plenty. She offered her singing specialty with dancing, as she did when we caught this show at the Columbia some time ago. We suggested then, that the act would go better if she eliminated the dance. Probably Miss Morressey view it from a different angle than the audience. At any rate she still dances. She has little personality, and takes her work too seriously for a burlesque prima donna.

Welch did his specialty, which went over big.

Miss Cunningham's specialty was another success for this young lady. She offered two numbers most pleasingly. The French number she closed with was repeatedly encored. The number is a good one, but it was as much due to the clever manner in which she put it over as its own merit that won the encores.

Orben and Dixie, a man and woman, working in blackface, offered a corking good singing and dancing specialty in one. The act is fast and it was liked.

Working in the cabaret scene, Frankie Fay and her Jazz band closed the show. Miss Fay offered several numbers which were appreciated by the audience. Her band offered some good jazz music. This was her only appearance during the performance.

In this scene the principals and the chorus displayed beautiful gowns, and the men worked straight in dress suits. A good pick-out number was introduced here by Welch.

SID.

SEYMOUR TAKING A REST

LAKE OKANOLLEE, Minn., June 14.—Harry Seymour and his wife arrived here today to rest until they start rehearsals in July. Seymour will again be featured with Herk, Kelly and Damsels "Pacemakers" next season.

HUGHEY SHUBERT CLOSES

Hughey Shubert has closed his twenty-fifth season in show business, twenty-one of which were spent in burlesque. He has been appointed musical director of the Yorkville, next season, by Joe Hurtig.

TO MANAGE FOR LEVINE

WRIGHTSTOWN, N. J., June 16.—Jimmy Powers arrived here today to take over the management of the Dix Theatre for B. A. Levine.

GOING INTO LEGITIMATE

Florence Koster, last season with the "Girls from Joyland" and "Follies of Pleasure," has signed a Cohan and Harris contract for the coming season.

TO REPLACE BABE WELLINGTON

Dolly Fields will open at Kahn's Union Square next Monday. Babe Wellington will close Saturday.

OPEN AT OLYMPIC

E. Ellsworth and Jessie Hyatt will open at the Olympic in stock next Monday.

RAYMOND F. HODGDON

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FANNIE ARRA, of the **Arra Sisters**, is ill.

Are and **Are** will do a new vaudeville act.

Frankie Niblo and **Sol Reiser** were made one recently.

James J. Houston was married to **Irene Lowe** recently.

Jessie Wood and **Charles Matia, Jr.**, were married last week.

Lola Merrill was operated on last week for nerve trouble.

Lola M. Joyce and **William A. Michkin** were married last week.

Leon Gordon has completed a new play called "The Poppy God."

Joe Brennan is having James Madison write a new act for him.

Charles King will appear in "Daly Dreams," by **Hazzard Short.**

Gracie Deagon (**Dickinson** and **Deagon**) contracted laryngitis last week.

Jack Dempsey, of the **Keith** offices, was operated on last week for hernia.

James and **Bessie Aitken** will present a new act called "On Paradise Roof."

Manny King and **Jim Golding** are doing a comedy talking act over the Keith time.

The **Young Sisters** are recovering from injuries received in an automobile accident.

Ernest J. Pollack underwent a serious operation at the West Side Hospital last week.

Mary Servoss has signed to play the leading feminine role in "The Devil's Dance."

George Jinks and **Cecil Andrus** will open in a new vaudeville act by **V. Chandler Smith.**

The Glories, dancers, have been placed under a two-year contract by John P. Slocum.

J. Hartley Manners and **Laurette Taylor** will sail for Europe on the *Aquitania* on June 28.

Victoria Holt, who has been ill in Chicago, has fully recovered and is out of the hospital.

Ambark Ali and **Pearl ("Babe") Briggs** opened at the National Winter Garden Monday.

Linton and **Lamar** will book ten road shows through the Katskill Mountains this summer.

Gilda Leary left for Chicago last week to replace Phoebe Hunt in "A Prince There Was."

Anatol Friedland and **Hugh Herbert** will appear in vaudeville in a sketch called "Two More."

William Kent and **Stewart Baird** have signed to play prominent parts in "Gaieties of 1919."

Clara Tice, the artist, will make her bow before the footlights in "The Greenwich Village Follies."

Thomas J. Johnson is still at the American Theatrical Hospital and shows but slight improvement.

Zeke Colvan, stage manager of the Winter Garden, left for parts unknown on his vacation Monday.

Anthony Hughes has been signed by **Comstock** and **Gest** to appear in the new **Harry Fox** show, which will be a musical adaptation of "Brewsters' Millions."

ABOUT YOU! AND YOU!! AND YOU!!!

Mr. and **Mrs. George Ward** (**Ward** and **Wilson**) has received a visit from the stork, who left a boy.

Margaret Maloney, a society girl of Brooklyn, has been added to the cast of the "Varieties of 1919."

Joyce Fair, who has been seen in films, has been added to the cast of the "Midnight Whirl" at the Century.

Carlo Galeffi, Italian baritone, has signed with Campanini to sing with the Chicago Opera Company next season.

Jack Henry is producing a novelty vaudeville act which will be entitled "Jimmy Dunedeas' Athletic Girls."

The Sunbeam Quartette, a company of girls formerly known as the **Four Higgie Girls**, will open in a new act soon.

Lucien Hubbard, formerly night city editor of the New York *Tribune*, has been made associate editor of Vitagraph.

Will Philbrick succeeded **Herbert Corthell** in the cast of "Tumble In" at the Selwyn Theatre on Saturday night.

Conway and **Fields** filled in for **Keating** and **Walton** at the Harlem Opera House last week, due to illness of the latter.

Billy Weston, Doris Faithful and **Irene Matthews** will be seen in "The Greenwich Follies" when it has its premiere shortly.

Peggy Coudrey has been added to the cast of the Greenwich Village "Follies." She was formerly with the Reisenweber Revue.

Martin Mann, who has been playing with Barrry McCormick in a sketch in vaudeville, is ill with pneumonia in Buffalo.

Melville Gideon has been engaged by the Selwyns to write the musical score for "Buddies," George V. Hobart's new musical comedy.

Arthur Stanley, formerly of the Stanley stock company of St. Louis, is in the American Theatrical Hospital, Chicago, for observation.

Emile de Recat has come to New York to select a cast for his new revue, which will be presented at the Edelweiss Gardens, Chicago.

Frank Folsom is revising "North Is South," a play in three acts translated from the French of Nicholas Laskeri by Rene Decosta.

Harry S. Spingold has returned to Chicago after a fortnight spent in the East in search of new material for next season's bookings.

James McDuff left New York Monday to join **Marjorie Rambeau** at San Francisco, where she will open in "Eyes of Youth" on June 29.

Albina Johnson, the Newark singing comedienne, has succeeded **Jackie Miller** as private secretary to **Evangeline Weed**, the theatrical booking agent.

Wm. A. Page will return to Comstock and Gest as general press representative next season. He recently produced "Oh, Peggy, Behave!" in Chicago.

Edmund Hayes has invited the principals of his company to spend ten days during rehearsals as his guests at his hotel in Sheepshead Bay, this Summer.

F. W. Wadsworth, proprietor of the Princess Olga Outdoor Shows, last week underwent an operation for appendicitis, in Chicago, and is recovering.

Rose Rolanda in "Monte Cristo, Jr.," has been photographed to illustrate a woodland scene for "The Gods in Heaven," a new novel by Kathleen Morris.

Robert Norton, who recently underwent a serious surgical operation at the American Theatrical Hospital, Chicago, has recovered and left that institution.

Bertha Korff, formerly of the Dainty Maids burlesque company, is reported to be doing well after an operation performed at the American Theatrical Hospital.

Harry Leavitt returned last week from a tour with the coast company of "Parlor, Bedroom and Bath." He will be with the Woods forces against next season.

Edna Burnett, wife of **Morris S. Silver**, cabaret manager of the W. V. M. A., has left the cast of the Revue de Vogue and will retire from the stage temporarily.

Donald McDonald has signed with Comstock and Gest for one of their forthcoming productions, and left the cast of "The Lady in Red" last Saturday night.

Grace Leigh has just returned from abroad after spending a year and a half in war work. She was last seen in the United States in "The Girl Who Smiles."

Edward Everett Horton signed with William Harris to appear in "Dark Horses," Samuel Shipman's new play, just before Harris left for Europe last week.

Madeline Price, who had a two-act in rehearsal at Unity Hall last week, will present her single act instead, she and Charles Reid, with whom she was rehearsing, having split.

Harry K. Morton, leading comedian of the Greenwich "Follies," has completed a three-act farce, "Life and Love," which will be produced in Washington in July by a stock company.

Dave Green, who stopped booking the Sixteenth Street Theatre about two months ago, has again reached an agreement with the management whereby he will supply the acts there.

Herman Berrans, who, prior to his entry into the army, appeared on the Keith Circuit in a musical offering with his brother Fred, broke in a new pianologue at the Audubon last Thursday.

Dave O'Dowd and **Paulette La Pierre**, the former a comedian and dancer and the latter a singer and dancer who has been seen in some of the "Frolics," were married recently in Mobile, Ala.

Jean Eagles is to sail for London, but will return next season to appear in a new play. She left the cast of "Daddies" at the Lyceum last Saturday night, and Madeline Travers replaced her.

Louis John Bartels, who recently closed in "Seventeen," will replace John Kirkpatrick as stage manager for "39 East." The latter is leaving in order that he may play a part in a new Crothers play.

Moe Mark and **Max Spiegel**, president and vice-president of the Strand Theatre Company, respectively, have left for Quebec. They will camp and fish in the vicinity of that city for a few days.

Francis Byrne, Marie Chambers and **Malcolm Duncan** have been re-engaged by Adolph Klauber for "Nightie Night," which recently had a try-out preparatory to its opening in New York in the fall.

Will Roehm, of the Burlesque Club, wishes it understood that the unsold tickets for the outing must be returned to him on or before June 20 or they will be charged to the members to whom they were sent.

Eddie Darling and **Mabel McCane**, the singing comedienne, are to be married in the near future. They were the guests at a theatre party arranged by their friends at the Liberty Theatre last week.

Walter McCullough may go out in "Monte Cristo" next season. While playing at the Fourteenth Street Theatre, New York, last week, he gave a box party to James O'Neill, well known for his work in that drama.

Lieutenant Francis Macmillen has been cited for bravery by General John Pershing for "particularly meritorious and conspicuous service." He is an American violinist, and will shortly return to the United States.

Arthur Maitland and **Mrs. Louise Kellogg Whipple**, wealthy widow, were married last week in San Francisco, Cal. **Maitland**, an old Broadway favorite, has been directing the Little Theatre in Frisco for some time.

Eddie Brody (Eddie Phillips) announces that his wife, professonally known as **Gertrude Roselle**, gave birth to a son last week. The youngster weighed eight pounds at birth and will answer to the name of **Seymour.**

Bee Palmer, who was Flo Ziegfeld's "shimmy" exponent, will be seen shortly in a vaudeville offering with **Frank Hale.** They are to have a Jazz orchestra of ten men said to have been recruited from the Jim Europe aggregation.

Virginia Hammond has been engaged for the leading feminine role in a new Cosmo Hamilton play which is as yet unnamed. The production is now in rehearsal, and will have its premiere shortly under Walter Hast's direction.

Leo Kann, who represented the Doc Lothrop interests prior to his joining the 77th Division for overseas service, is back on Broadway. He served with the 308th Infantry, and was wounded twice. He will open offices shortly in the Columbia Building.

Les Copeland will sail for England on June 21, to fill music hall engagements in London. Besides playing his jazz music in the halls, **Copeland** will write a couple of revues during his stay in the English metropolis.

Bert "Young" Lippe, the lightweight boxer and former high school athlete who has been boxing for soldiers in the various debarkation hospitals, has been engaged as assistant in the office of Alfred E. Aarons in the New Amsterdam Theatre Building.

Will Donaldson, the composer whose interpolated numbers proved the hit of the show, was last week added to the cast of "The Lady in Red," playing the piano for Adele Rowland in a specialty of six new songs introduced by the latter in the second act of the show.

George Wilson and **Ben Larsen**, who were with the A. E. F. in France, are at Unity Hall rehearsing their old act. They had to break up when they went into the army about fourteen months ago, but are now together again and will open at one of the local Keith houses shortly.

Luisa Tetrazzini, by arrangements completed last week between Charles Dillingham and herself, will make her New York reappearance on Sunday, Nov. 23, at the New York Hippodrome. Tetrazzini was last heard in New York as a member of Oscar Hammerstein's Grand Opera Company at the Manhttan Opera House.

Adelaide and **Hughes, Oscar Lorraine, Dorothy Troye, George Rosener, Esther Walker, Flora Hoffman, Sherman, Van and Hyman, Yerke's Jazzarimba Band, Cunningham** and **Clements, Phil Baker, Bert** and **Betty Wheeler, La Bernice** and the **McCarthy Sisters** were included in the bill at the Winter Garden last Sunday night.

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VAUDEVILLE BILLS For Next Week

B. F. KEITH VAUDE. EXCHANGE

NEW YORK CITY.

Palace—Elizabeth Brice in "The Overseas Revue"—Cressy & Dayne—Chilson-Ohrman—Al. Herman—Charles Chaplin Picture "Sunnyside." (Three to fill.)

Riverside—Joe Towle—Whiting & Burt—Laurie & Bronson—Kimberly & Page—Kartelli.

Colonial—Ryan & Healy—Eddie Carr Co.—Moran & Mack—Sybil Vano—Shirley Sisters—Morton & Moore—Howard Valentine.

Royal—Klein Bros.—Wood & Wyde—Alfred Latell Co.—Apollo Three—Eva Taylor Co.—Royal Gascoignes—Gretchen Spencer Co.

Harlem Opera House—16-21—Petlos—Margaret Padnia—Harris & Morey—Four Boises—Lind—Gray & Parker—Lillan & Bros.—Newport & Stirk—Burns & Frabito.

58th Street (16-21)—Bruce Duffet Co.—Mary Maxfield—Joe Brennan—Arth. Hill—Stockton's Dogs—Sherman & Uttry—Jarvis & Harrison—Mary Maxfield—Andrew Mack—Burt & Pagie Dale—Moore & Tracy—Brennan & Davis—Green & Parker.

125th Street (16-21)—Beatrice Morgan—Riley, Joe & Agnes—Bob Hall—Dotson—Lewis & Dody—Vine & Temple—Minnie Faust & Co.—Joe Brennan—Walters, Stanton & Co.

Fifth Avenue—16-21—Harry Green, Lillian & Twin Bros.—Cahill & Romaine—Stanley & Birnes—Dorothy Richmond—Leightner & Alex.—Sharrocks—Mrs. Parker—Temple Four—Lewis & Dody—Geo. Drury Hart Co.—Homer Romaine—F. & O. Walters.

Grand Opera House—Jack Inglis—O'Brien & Havel—Homer Lind & Co.—Weber, Beck & Frazer—Bon Voyage.

Eighty-First Street — 16-21 — Geo. & Lillie Mitchell—Burns Bros.—D'Arvigeaus Imperial Two—McCormick & Miller—Gray & Parker—Browning, Joe—Thos. P. Jackson—Mayers & Neon—Burk & Betty—5,000 a Year.

Yonkers—16-21—Quixey Four—Foster & Foster—Tivoli Girls—Four Cliffords—Yoshi, Mr. and Mrs. Max Hart—Newport & Stirk—Peterson, Kennedy & Murray—Ashley & Skipper—The Pelots—Helen Coline & Co.—Mr. and Mrs. Norcross—Lind.

BROOKLYN, N. Y.

Greenpoint — 16-21 — Howard Valentine—Bush Bros.—Mr. & Mrs. Norcross—Bush Bros.—Harris & Morey—Sam Liberty Co.

Prospect—16-21—Fox & Ward—Geo. Druary Hart Co.—Homer Romaine—Sully Ward & Co.—Cahill & Romaine—Francis Kennedy—Bob Hall.

Halsey—16-21—Helen Miller, Tom Dempsey, Courtney & Irwin—Miller & King—Challen & Keke—Maria—Sinclair & Grew—One Girl—Miller & Lyle—Memories.

Bushwick—Arnold & Allman, Marion Harris—Gen. Pisano—Billy Reeves Co.—Mayo & Lynn—Felix, Adler & Ross—Howard & Clark—The La-Mont Three.

Orpheum—Ruth Royce—Gaston Palmer—Lander Bros.—Atlantic Fleet Jazz Band—Clifton Crawford.

Henderson—Harry Watson Jr.—Santos & Hayes—Dolly Kay—Frank Gaby—Bryan & Broderick—Erford's Sensation.

New Brighton—Herbert Clifton—O'Donnell & Blair—U. S. S. Carolina Three—McKoy & Ardine—Alan Brooks Co.—Henry Lewis—Felix & Fisher.

BALTIMORE, MD.

Keith's—"Girl in the Air"—Leona LeMar—Young & Wheeler—Jack Hawley—Miller & Lyle—Sheehan & Regay—"3,000 a Year—Gitz-Rice & Co.

BUFFALO, N. Y.

Shea's—Cecil Lean Co.—Toney & Norman—Gellis Troupe—Jolly Johnny Jones—Margaret Edwards—Duval & Symonds—Petty Reat & Bro.

BOSTON, MASS.

Keith's—Gygi & Vadie—Kranz & LaSalle—Grace Emmet & Co.—Andrew Mack—Marx Bros.—Sinclair & Gasper—Fenton & Fields—Black & White—Gliding O'Mearas.

CLEVELAND, OHIO.

Hippodrome—The Adroits—Helen Gleason Co.—Chas. Irwin—Langford & Fredericks—Gus Edwards Co.—Gillen & Mulcahy.

DETROIT, MICH.

Temple—Muriel Worth Co.—Ruth Budd—The Leightons—Harry Cooper—Lachman Sisters—Koban Japs—Onri & Dolly.

GRAND RAPIDS, MICH.

Park—Wilson Aubrey Three—Gruber's Animals—Edith Clifford—"Oh, Auntie!"

PORTLAND, ME.

Keith's—Miller & Bradford, Powers & Burt—Edward Marshall—Rice & Werner—McNally, D. & DeWolf.

PHILADELPHIA, PA.

Keith's—Ivan Bankoff—Lydia Barry—Al Shayne—Marie Dressler—Jas. H. Cullen—De Leon & Davies—Dennis Bros.—Four Roeders—Gallagher & Rolley.

PITTSBURGH, PA.

Davis—Elly—Janis & Chaplow.

WASHINGTON, D. C.

Keith's—Kharnum—Geo. N. Brown—Mr. & Mrs. J. Barry—Lazar & Dale—Rooney & Bent—Ernest Evans & Co.—Apdale's Animals—Ciccolini.

ORPHEUM

CHICAGO, ILL.

Majestic—Lucille Cavanagh, Mosconi Bros. & Co.—Grace De Mar—Arnaut Bros.—Henry B. Toomer & Co.—Clark & Verdi—Aerial De Groffs.

State-Lake—Gene Greene—Bronson & Baldwin—Libonati—Jack La Vier—Morris & Campbell—Bert Wheeler & Co.

LOS ANGELES, CAL.

Orpheum—Molly McIntyre & Co.—Ann Gray—Harry Holman & Co.—Herschel Henlere—Edwin George—Patrigola & Myers—Muriel Worth Co.—"Birds of a Feather."

SAN FRANCISCO, CAL.

Orpheum—Sheila Terry & Co.—Lloyd & Wells—Barnes & Crawford — Iolcen Sisters — Clifford Walker—Garcinetti Bros.—Trixie Friganza—Morgan Dancers.

PROCTOR CIRCUIT

JUNE 16-21.

ALBANY, N. Y.

McNutt & Evlin—Scott Gibson—Jno. McGowan & Co.—Laurie & Bronson—"Half Past Two"—Norman Thelma—Henry Tenny & Co.—Chas. A. Loder & Co.—Peck & McIntyre—Herman Timberg.

ALLENTOWN, PA.

June & Irene Melva—Mills & Lockwood—Geo. Randell & Co.—Armstrong & James—"On Manila Bay"—Ward, Pop—Ed Blondell & Co.—Petty Rent & Bro.

BINGHAMTON, N. Y.

Aubrey & Riche, McCormick & Winehell—Johnny Small & Sisters—Jeanette Childs—Napp & Cornella—Levy and Symp. Girls.

ELIZABETH, N. J.

Beaty & Bloom—Sinclair & Crew—Early Laight Co.—Miller & Lyle—Morton & Moore Band—Adelaide Parker—Garry Owen & Co.—Mr. & Mrs. Mark Hart—Sinclair & Gasper—American Comedy Three.

ELMIRA, N. Y.

McLaughlin & Evans—"Let's Get Married"—Mack, Geo. W.—Jolly Johnny Jones—Crescent Trio—Billy Rogers—Fallen & Brown—Phina & Co.

HARRISBURG, PA.

Regay & Lorraine Sisters—Pop Ward—Ed Blondell & Co.—Harry & Grace Elsworth—Jack Alfred & Co.—Melmotte Duo—Armstrong & James—"Fashions DeVogue"—Eddie Borden & Co.

ITHACA, N. Y.

Jeanette Childs—Nap & Cornella—Levy & Symphony Girls—Aubrey & Riche—McCormick & Winehill—Jolly Johnny Jones.

JERSEY CITY, N. J.

Minnie Faust Co.—Misses Parker—Fenton & Fields—Cunningham & Bennett—Lulu McGuire & Co.—Joe & Agnes Riley—Stanley & Birnes—Dorothy Richmond—Peterson, Kennedy & Murray.

MOUNT VERNON, N. Y.

Berlo Girls—Francis Kennedy—Sweeties—Burns Bros.—Fenton & Fields—Duffy & Sweeney—Beatrice Morgan.

NEW LONDON, CONN.

Sultan—Francis & Overholt—Isabelle D'Armond—Cooney Sisters—Dixon, Bowers & Dixon—The Mitchells—William Morrow—Hamlin & Mack—DeLea & Orma—Hadgi Sambola.

NEWARK, N. J.

Andrew Mack—Mary Maxfield—Burns & Frabito—"Yip, Yap, Yaphankers"—Sutter & Dell—"Good Night, Teacher"—Brown's Musical Revue—Leightner & Alex.—"Sweeties."

OTTAWA, CAN.

Gliding O'Meers—Harry Cooper—"Jeanette of France"—Gelli Groupe—Duval & Symonds.

PASSAIC, N. J.

Zinka Panna—Freed & Green—"Memories"—Glindell & Esther—Robinson & LaFavor—Flo Ring & Co.—Claire Williams—Fred C. Hagan & Co.—Samsted & Marion.

PITTSBURGH, PA.

Billy Maddox—Marie Sparrow—Harmony Trio—Homer & Dubard—Christopher & Walton—Four Roses—Frank Farron—Canton Trio.

PAWTUCKET, R. I.

"Singing School"—Mable & Jno. Dare—Maleta Bonconi—Barton, Joe—Jane Courthope & Co.—Wire & Walker.

PATERSON, N. J.

Evelyn & Marguerite—Marie & Co.—Mlle. Ellis & Co.—Major & Thompson—Belle & Caron—"Puppets"—Early & Laight Co.—Bob Randell—Ballots.

PHILADELPHIA, PA.

William Penn—Gene Bordeaux—Klein Bros.—Comfort & King—our Dancing Demons—Four Earls—Monarch Comedy Four.

Reading, Pa.

Melnott Duo—Betty Reat & Co.—"Fashions DeVogue"—Eddie Borden & Co.—June & Irene Melva—Mills & Lockwood—Harry & Grace Elsworth.

SCHENECTADY, N. Y.

Mark & Corcoran—Freemont Benton & Co.—Wattes & Hawley—Will Ward & Girls—The Geralds—Diana Donnar, Jno. McGowan & Co.—Jerome & Herbert—Selbini & Grovini.

SYRACUSE, N. Y.

Temple—Selbini & Grovini—Diana Bonnar—Geralds—Bert Baker & Co.—Jerome & Herbert—Farrell, Taylor Co.—McNutt & Evelyn—Corcoran & Mack—"Puppy Loveland"—Fremont Benton Co.—Watts & Hawley—Will Ward & Girls.

TROY, N. Y.

Norman Telma—Harry Tenny & Co.—Chas. A. Loder & Co.—Peck & McIntyre—Herman Timberg Co.—Flying Keelers—Burt Baker & Co.—Laurie & Bronson—Scott Gibson—Farrell, Taylor Co.

TORONTO, CAN.

Seebacks, The—Ernest Duplille—Merrilles & Doria—Brown's Musical Revue—Raymond Wylie Co.

TRENTON, N. J.

Chief Tenedhoe—Three Kings—Minnie Stanley Co.—Daly, Vinie—"Good Night, George"—Evelyn O'Neil—Millard Bros.—"Neglect"—Bill Pruitt—Four Aarons.

UNION HILL, N. J.

Cecil & Eldrid—Caesar—Anderson & Burt—Paynton Howard & Liz—Helen Colline & Co.—Panzer Duo—Evlyn Bates—Ray Trio—Miller & King—Challen & Keke.

WHITE PLAINS, N. Y.

Evelyn Bates—Two Moores—Bob Randall—Panzer Duo—Kelly & Williams—Caesar—Anderson & Burt—Helen Miller.

WOONSOCKET, R. I.

Jane Courthope & Co.—Wire & Walker—Mable & Jno. Dore—Barton, Joe.

POLI CIRCUIT

BRIDGEPORT, CT.

Poli—(First Half)—Macy & Arch—Arthur Finn & Co.—Mary Haynes & Co.—Mlle. Dorees' Celebrities. (Last Half)—Hrakis Trio—Phillips & Fern—Mary Howard & Co.—"For Pity Sakes."

Plaza—(First Half)—Jim & Irene Marlyn—Phil Davis—Ely's New Black & White Revue. (Last Half)—Francis & Overholt—McCormick & Shannon—Eddie Phillips.

HARTFORD, CT.

Palace—(First Half)—Australian Stanley—Cavanaugh & Tompkins—Countess Verona—McCormick & Shannon—Morgan & Kloter—"What Could Be Sweeter?" (Last Half)—Saila Bros.—Paula & Purcelle—Arthur Finn & Co.—Ja Da Trio—Mlle. Doree's Celebrities.

NEW HAVEN, CT.

Palace—(First Half)—Hrakis Trio—Fentell, Cecil—Master Gabriel & Co. (Last Half)—Jack Morrissey & Co. — Owen McGivney — Johnson, Baker & Johnson.

Bijou—(First Half)—Francis & Overholt—Eddie Phillips—Mary Howard & Co.—Barry Girls—Dixon Bowers & Dixon. (Last Half)—Press & Rector—Richter & Vidette—Macy & Arch—Ely's New Black & White Revue.

SCRANTON, PA.

Poli—(First Half)—Stoddard & Hines—Jack Alfred & Co. (Last Half)—Columbia Six.

WORCESTER, MASS.

Poli—(First Half)—Jack Morrissey & Co.—Phillips & Fern—Owen McGivney—Christ Richards—Johnson, Baker & Johnson. (Last Half)—Australian Stanley—Countess Verona—Master Gabriel & Co.—Morgan & Kloter—Dixon, Browers & Dixon.

Plaza—(First Half)—Saila Bros.—Richter & Vidette — Burns & Kissen — "Honeymoon Inn." (Last Half)—Fentel & Cecil—Ashley & Skipper—Three Nitos.

WATERBURY, CT.

Poli—(First Half)—"Girl in the Frame"—Paula & Purcelle—"For Pity Sakes"—Ja Da Trio—Press & Rector. (Last Half)—Cavanaugh & Tompkins—Mary Haynes & Co.—Phil Davis—"What Could Be Sweeter?"

LOEW CIRCUIT

NEW YORK CITY.

American—(First Half)—Armento & Bedubele—Walker & West—Fennell & Tyson—Dietrich Vincent—Oklahoma Five—Dora Hilton & Co.—Arthur De Voy Co.—Exposition Jubilee Four—Three Maxims. (Last Half)—Mason & Dohl—Kamerer & Howland—Adonis & Co.—Tabor & Greene—Larry Reilly & Co.—Crane Sisters—Maurice Samuels & Co.—Neil McKinley.

Boulevard—(First Half)—Adonis & Co.—Tyler & Crolius—"Harmless Bug"—Keegan & O'Rourke—Sherman-Van-Hyman. (Last Half)—Dunnedin Duo—Dora Hilton & Co.—Anderson & Rean—Adrian.

National—(First Half)—Henshaw & Avery—Wood-Young-Phillips—Stanley & Mazie Hughes. (Last Half)—Juliette Bush—Rollinson & King—Lew Hilton & Levattor—La Folette & Co.

Orpheum—(First Half)—Selina's Circus—Kamerer & Howland—Dunham & O'Malley—Maurice Samuels & Co.—Neil McKinley—"Rose Revue." (Last Half)—Le Veaux—Laing & Green—Harrison & Burr—Holmes & Le Vere—Billy Schoen—Casting Melos.

Avenue B (First Half)—Marlo & Duffy—Wilson & Whitman—Manning-Fealy-Knoll. (Last Half)—Berrick Bros.—Walker & West—Phil Baker & Co.

Delancey St.—(First Half)—Juliette Bush—Harrison & Burr—Jack Reddy—"Mimic World." (Last Half)—Blanche Sloan—Al Tyler—Dunham & O'Malley—"Girl in the Basket"—Sherman-Van-Hyman—Techow's Cats.

Greeley Square—(First Half)—Mason & Dohl—Crane Sisters—Rollinson & King—Wheeler & Potter—Armstrong & Schramm—Casting Melos. (Last Half)—Three Maxims—Josephine Leonhardt—Dietrich Vincent—Arthur Devoy & Co.—Hawthorne & Cook.

Victoria—(First Half)—Harlequin Trio—Griffith & Worden—"Girl in the Basket"—Le Van & Devine—Welsh-Mealy-Montrose. (Last Half)—Wilbur & Lyke—Wood-Young-Phillips—Henshaw & Avery—Ward & King—"Rose Revue."

Lincoln Square—(First Half)—Wilbur & Lyke—Josephine Leonhardt—Earl & Curtis—Hawthorne & Cook—Equillo Bros. (Last Half)—Sabboth & Brooks—"Harmless Bug"—Armstrong & Schramm—Welsh-Mealy-Montrose.

Fulton—(First Half)—Smiletta Sisters—Nelson Waring & Ainslee—Regal & Mack—Billy Schoen. (Last Half)—Selina's Circus—Griffith & Worden—Octavia Handworth & Co.—Exposition Jubilee Four—Oklahoma Four.

BROOKLYN, N. Y.

Metropolitan—(First Half)—Techow's Cats—Laing & B. Green—Octavia Handworth & Co.—Ward & King—La Folette & Co. (Last Half)—Equillo Bros.—Storey & Clark—Regal & Mack—Le Van & Devine—Stanley & Mazie Hughes.

De Kalb—(First Half)—Foley & Massinio—Sabbott & Brooks—Holmes & Levere—Lew Hilton & Lavattor—Dunnedin Duo. (Last Half)—Smiletta Sisters—Jack Reddy—"Mimic World."

Warwick—(First Half)—Ferraros—Story & Clark—Bert Walton—Ward & Pryor. (Last Half)—Wilson & Whitman—Howard & Jenkins—Armstrong & James—Marlo & Duffy.

Palace—(First Half)—Al Ricardo—Dorothy Sothern—Armstrong & James. (Last Half)—Ferraros—Ward & Pryor—Nelson Waring & Co.—Manning, Fealey, Knoll.

BALTIMORE, MD.

Fred Weber & Co.—Gorman Bros.—"Just a Girl."

BOSTON, MASS.

(First Half)—Bennington & Scott—Henry J. Kelly—Norton-Sher & Co.—Swartz & Clifford—Esquimaux & Seal. (Last Half)—Juggling DeLisle—Gertrude Rose—Doris Lester Trio—Carson & Willard—"Help, Police."

FALL RIVER.

(First Half)—Juggling DeLisle—Gertrude Rose—Doris Lester Trio—Carson & Willard—"Help, Police." (Last Half)—Bennington & Scott—Henry J. Kelley—Norton-Sher & Co.—Swartz & Clifford—Esquimaux & Seal.

HAMILTON, CANADA

Hip Raymond—Malcolm & La Mar—Gallerini & Son—Friend & Downing—Chalfonte Sisters.

MONTREAL, CANADA.

Burke Bros. & Kendall—Bayes & England—Bernardi—Patrick & Otto—Resista.

NEW ROCHELLE, N. Y.

(First Half)—Berrick Bros.—Howard & Jenkins—Phil Baker & Co. (Last Half)—Dorothy Sothern Three—Bert Walton—Pisano & Bingham.

PROVIDENCE, R. I.

(First Half)—Brightons—Frank Ward—Gill-Carleton & Co.—Bevan & Flint—Maxwell Quintette. (Last Half)—The Pershleys—Peggy Brooks—Cook & Oatman—Kane & Herman—Hardishima Bros.

SPRINGFIELD, MASS.

(First Half)—The Pershleys—Peggy Brooks—Cook & Oatman—Kane & Herman—Harishima Bros. (Last Half)—The Brightons—Frank Ward—Gill-Carleton & Co.—Bevan & Flint—Maxwell Quintette.

TORONTO, ONTARIO.

Jordan Girls—Estelle Sully—Goetz & Duffy—Douglas Family—Barron & Burt—Wilbat Troupe.

PANTAGES

WINNIPEG, MAN.

Pantages—Singer's Midgets—Ray & Emma Dean—Imperial Quintette—R. F. Conlin—Retter Bros.—Eight Romanoff Sisters.

REGINA AND SASKATOON, CAN.

The Shattucks—Gaylord & Herron—Gilrain Dancers—Bobbie Henshaw—Rialto Quartette—Joe Jackson.

EDMONTON, CAN.

Pantages—"Her Left Shoulder"—Creamer, Barton & Sperling—Ziegler Twins & Co.—Angel & Fuller—Bell & Eva.

CALGARY, CAN.

Pantages—"Hello People, Hello"—Ball & West—Richard the Great—Dorothy Lewis—Stewart & Olive—Brosius & Brown.

GT. FALLS AND HELENA, MONT.

Pantages—Submarine F-7—The Cromwells—Argo & Virginia Sisters—Novelty Minstrels—Juliet Dika.

BUTTE, MONT. (Four Days). ANACONDA, MONT. (One Day).

MISSOULA (One Day).

Pantages—Booth & Leander; Harris & Noland—Lawrence & Edwards—Revue de Luxe—Leroy & Dresner—Primrose Minstrels.

SPOKANE, WASH.

Pantages—Amoros & Obey—Betty Brooks—Lois & Lots—Meyers & Wesser—Bert Melrose—Song & Dance Revue.

SEATTLE, WASH.

Pantages—Diaz & Monks—Nadell & Poliette—Clif Clark—Lella Shaw & Co.—Empire Quartette—Joe Fenton & Co.

VANCOUVER, B. C.

Pantages—Monroe & Grant—Sam & Ada Beverly—Four Rennees—Joe Darcy—Kelly Field Players.

VICTORIA, B. C.

Pantages—Schepps Comedy Circus—Arthur Lloyd—Samaroff Trio—Josephine Davis—Cook & Lorenz—Teeter Septette.

TACOMA, WASH.

Pantages—Helen Jackley—Fay & Jack Smith—Kajiyama—Hager & Goodwin—Rhoda & Crampton—Anderson's Revue.

PORTLAND, ORE.

Pantages—Will Morris—Victoria Four—Maidie DeLong—Stever & Lovejoy—Harris & Mannion—"Some Baby."

SAN FRANCISCO, CAL.

Pantages—Hall & Gullda—Valmont & Reynen—Rucker & Winifred—Murtha Russell & Co.—Tom Kelly—Camp Dix Jazz Band.

OAKLAND, CAL.

Pantages—Alice Teddy—Joe Reed—Caltes Bros. & Co.—Race & Edge—Ruth St. Denis—Abrams & John.

LOS ANGELES, CAL.

Pantages—Gordon & Day—Raines & Goodrich—Denishawn Dancers—Eddie Ross—Stampede Riders—Jimmy Britt.

SAN DIEGO, CAL.

Pantages—Mennetti Sidelli—Dorothy Roye—Klass & Termini—John G. Sparks & Co.—Ben Linn—Hoosier Girls.

SALT LAKE CITY, UTAH.

Pantages—Harry Tsuda—Joe and Roosie Moy—Rookie Lewis—Willard's Fantasy—Fox & Britt—Gautier's Toy Shop.

OGDEN, UTAH.

Pantages—Bullet Proof Lady—Beth Challis—Haush & Lavelle—Collin's Dancers—Chas. F. Semon—Four Danubes.

DENVER, COLO.

Pantages—Three Weston Girls—Irene Trevette—McLellan & Carson—"Who Is He?"—"Miss 1920."

M. W. V. A.

CHICAGO.

Hippodrome—Brenck's Bronze Horse—Louis London—Sid Lewis—Kluting's Animals—Bell & Wood—Jay Raymond—Three Melvin Bros.

DULUTH.

New Grand—(First Half)—Montambo & Nap—Kerr & Ensign—Williams & Taylor—"Making the Movies." (Last Half)—Harry Sterling—Al. H. White & Co.—Victoria Trio—Florence Rayfield—"Making the Movies."

DES MOINES.

Empress—(First Half)—Two Carltons—Sallie Bradshaw—McLain Gates & Co.—Morris Roberts & Skipper—Marriott Troupe. (Last Half)—Sumiko Duo—"Girls of '61"—"The Lemon"—Hong Kong Mysteries.

EAST ST. LOUIS.

Erber's — (First Half)—Wanda — Eastman & Moore—Schwartz Bros. (Last Half)—Rosie Rife & Co.—Paul Bauwens—Shrapnel Dodgers.

GREEN BAY.

Orpheum—(Last Half Only)—Mystic Hanson Trio—Rose & Thorn—Gus Erdman—"Girls of the Altitude."

GRANITE CITY, ILL.

Washington—(Monday)—Three Wheelers—Mack & Velmar. (Thursday)—Capps Family—Davey Jameson.

MINNEAPOLIS.

New Grand—Jess & Dell—Corp. Joe Nathan.

New Palace—(First Half)—Don Fon Goe & Harry Haw—Roth & Roberts—DePace Bros. & Co.—Three Macks. (Last Half)—Bordman & Silvermoon—Earle & Edwards—Eight Vassar Girls—Blanche & Jimmy Creighton.

MADISON, WIS.

Orpheum—(First Half)—Hoshi—Rose & Thorn—Dale & Burch—Alf Ripon—"Cheyenne Days." (Last Half)—Marzella's Birds—Stephens & Bordeaux—Lillian Watson—Paul Kleist & Co.

MILWAUKEE, WIS.

Palace—(First Half)—Edythe & Eddie Adair—Lillian Watson—"Those Girls of the Altitude." (Last Half)—Billy Kincaid—"The Mystic Garden"—Bob White—"Cheyenne Days."

(Continued on page 30.)

HUGH F. HERBERT WILLIAM B. FRIEDLANDER

THE WILLIAM B. FRIEDLANDER

ATTRACTIONS

SEVENTH FLOOR—REGAN BUILDING
FORTY-SECOND STREET, NEAR BROADWAY
NEW YORK CITY

JAMES CLARENCE
JOHNSON and PARSON
"Jazz That's Jazz"
DIRECTION—PHIL BUSH

JIMMIE PARKER
The Original Jazz Comedian
IN VAUDEVILLE

MONEY GARRISON LASHER
3-JOYS-3
Singing, dancing and a little novelty
DIRECTION—NAT SOBEL

JACK & JUNE LAUGHLIN
A Likeable Boy and A Beautiful, Lovable Girl

WHITESIDE SISTERS
(PHOEBE — MARGIE)
Engaged by John Cort for New Show Sept. 15

JACK GARDNER
In Pictures for the Summer

BOB DEMOS
ALLEN and JONES
In "A Dish of Hominy with Plenty of Gravy"
IN VAUDEVILLE

ARMSTRONG & SCHRAM
PUTTING 'EM OVER

ELBERT MARY
WHITE & BRADFORD
In "Darktown Flirtation"
DIRECTION—NAT SOBEL

J. C. TOOT & PAL
Novelty Comedy Act With Some Dancing Dog
DIRECTION—JIMMY PURCELL

CHAS. GERARD
One Arm Piano Novelty
Direction—ABE FEINBERG

ROUTE LIST

DRAMATIC AND MUSICAL

Routes Much Reach This Office Not Later Than Saturday

"Angel Face"—Colonial, Chicago, indef.
"Better 'Ole"—(Mr. and Mrs. Coburn)—Booth, N. Y. City, indef.
Carmelo's, Ted, Musical Comedy Co.—Rex, Omaha, Nebr., indef.
"Dark Rosaleen"—Belasco, New York City, indef.
"East Is West"—Astor, New York City, indef.
"Friendly Enemies"—Hudson, New York City, indef.
"Honeymoon Town"—La Salle, Chicago, indef.
"He and She"—Auditorium, Baltimore, 16-21; Shubert-Belasco, Washington, D. C., 23-28.
"I Love You"—Cort, Chicago, Ill., indef.
"John Ferguson"—Garrick, N. Y. City, indef.
"Lightnin' "—Gayety, New York City, indef.
"Listen Lester"—Knickerbocker, New York City, indef.
"La, La, Lucille!"—Henry Miller's, N. Y. City, indef.
"Love Laughs"—Bijou, New York City, indef.
"Lonely Romeo"—Shubert, N. Y., indef.
"Midnight Whirl"—New Century, New York City, indef.
"Monte Cristo, Jr."—Winter Garden, New York City, indef.
"Oh, Uncle"—Shubert, Philadelphia, indef.
"Prince There Was, A"—Grand O. H., Chicago, indef.
"Passing Show of 1918"—Palace, Chicago, indef.
"Please Get Married"—Fulton, New York City, indef.
"Royal Vagabond, The"—Cohan & Harris, New York City, indef.
Robson, May—Powers, Chicago, Ill., indef.
"Scandal"—Garrick, Chicago, indef.
"She's a Good Fellow"—Globe, New York City, indef.
"Sleepless Night, A"—Studebaker, Chicago, indef.
"Sinbad"—Boston O. H., Mass., indef.
"Sunshine"—Princess, Chicago, indef.
"Scandals of 1919"—Liberty, New York City, indef.
"Tumble Inn"—Selwyn, New York City, indef.
"Thirty-nine East"—Broadhurst, New York City, indef.
"Three Wise Fools"—Criterion, New York City, indef.
"Tillie"—Blackstone, Chicago, indef.
"Up in Mabel's Room"—Eltinge, New York City, indef.
"Voice in the Dark, A"—Park Square, Boston, indef.
"While You Wait"—Poli's, Wash., D. C., 16-21.
"Who Did It?"—Belmont, New York City, indef.
"Young Man's Fancy, A"—National, Wash., D. C., 16-21.
"Ziegfeld's Follies"—New Amsterdam, June 16, indef.

STOCK

Arlington Theatre Co.—Boston, Mass., indef.
Astor, Guy, Players—Jamestown, N. Y., indef.
Alcazar Players—Alcazar Theatre, Portland, Ore., indef.
Blaney Stock—Yorkville, New York City.
Brissac, Virginia, Stock—Strand, San Diego, Cal., indef.
Belgrade, Sadie—New Bedford, Mass., indef.
Bessey, Jack, Stock—Peoria, Ill., indef.
Brown, Geo., Stock—Newburgh, N. Y., indef.
Baker Players—Portland, Ore., indef.
Booth, Nellie, Players—New Brighton, Pa., indef.
Bronell-Stock Players—Dayton, O., indef.
Chicago Stock—Altoona, Pa., indef.
Colonial Stock—Pittsfield, Mass., indef.
Canada Stock—Wheeling, W. Va., indef.
Colonial Stock—Cleveland, O., indef.
Dominion Players—Winnipeg, Manitoba, Can., indef.
Durkin Stock—Skowhegan, Me., indef.
Desmond, Mae, Players—Scranton, Pa., indef.
Ebey Stock Co.—Oakland, Cal., indef.
Empire Players—Salem, Mass., indef.
Enterprise Stock Co.—Green Bay, Wis., indef.
Fassett, Malcolm, Stock—Albany, N. Y., indef.
Forest Park Musical Stock—St. Louis, Mo.
Grand Theatre Stock Co.—Tulsa, Okla., indef.
Gardner Bros. Stock Co.—Palace, Oklahoma City, Oklahora, indef.
Glaser, Vaughan, Musical Stock—Cleveland, O., indef.
Hunt's Musical Stock—Boston, Mass., indef.
Hohlman, Rex Co.—Mechanicsville, N. Y., June 18-29.
Hudson Theatre Stock Co.—Union Hill, N. J., indef.
Howard-Lorn Stock—National, Englewood, Ill., indef.
Hawkins-Webb Co. — Regent, Muskegon, Mich., indef.
Hawkins-Webb Co. (2)—Powers, Grand Rapids, Mich., indef.
Jacques Players—Waterbury, Conn., indef.
Keith Stock—Columbus, O., indef.
Knickerbocker Players—Syracuse, N. Y., indef.
Liscomb Players—Majestic, San Francisco, Cal., indef.
Liberty Players—Strand, San Diego, Cal., indef.
Liberty Players—Norumbega Park, Mass., indef.
Morosco Stock—Los Angeles, Cal., indef.
Minturn Stock—Washington, D. C., indef.
Manhattan Players—Rochester, N. Y., indef.
Marshall Stock—Washington, D. C., indef.
Orpheum Players—Montreal, Can., indef.
Permanent Players—Orpheum, Moose Jaw, Sask., Can., indef.
Piney Theatre Stock Co.—Boise, Idaho, indef.
Park Theatre Stock—Utica, N. ., indef.
Poli Players—Springfield, Mass., indef.
Poli Players—Waterbury, Mass., indef.
Poli Players—Wilkesbarre, Pa., indef.
Poli Players—Worcester, Mass., indef.
Robins Players—Toronto, Can., indef.
Royal Stock Co.—Vancouver, B. C., indef.
Shipman Co., Bert.—Hot Springs, Ark., indef.
Savoy Players—Hamilton, Can., indef.
Spooner, Cecil—Miner's, Bronx, N. Y. City, indef.
Saxon Players—Toledo, O., indef.
Stevenson Musical Stock—Hartford, Conn., indef.
Taylor Musical Stock—Penacook, N. H., indef.
Wilson Avenue Stock—Chicago, indef.

BURLESQUE

"Midnight Maidens"—Cleveland, O., 16-21; Gayety, Detroit, 23-28; Toledo, O., 30-July 5.
"Peek A Boo"—Columbia, New York, (stock).
"Sight Seers"—Gayety, Buffalo, 16-21.
Welch, Ben—Hurtig and Seamons, N. Y., 16-21.

U. S. LIBERTY THEATRES

Lee—Vaudeville and Pictures all week.
Humphries—Vaudeville and Pictures all week.
Eustis—Vaudeville and Pictures all week.
Stewart—Vaudeville and Pictures all week.
Jackson—Vaudeville and Pictures all week.
Gordon—Vaudeville and Pictures all week.
Pike—Vaudeville and Pictures all week.
Fort Sill—(Closed for repairs.)
Funston—(Closed for repairs.)
Dodge—Vaudeville and Pictures all week.
Grant—Vaudeville and Pictures all week.
Custer—Vaudeville and Pictures all week.
Sherman—Vaudeville and Pictures all week.
Devens—Vaudeville and Pictures all week.
Upton—Vaudeville and Pictures all week.
Mills—Vaudeville and Pictures all week.
Dix—Vaudeville and Pictures all week.
Meade—Vaudeville and Pictures all week.

MINSTRELS

DeRue Bros. Minstrels—Warwick, N. Y., 19; Highland Mills, 20; Hillburn, 21; ville, 24; hindenburst, 25; Patchogue, 26; Southampton, 27; East Hampton, 28.

MANNERS APPEALS "PEG" SUIT

J. Hartley Manners, through his attorneys, Gerber and Fishel, has taken an appeal to the United States Supreme Court, the highest court in the land, of the suit which he brought against Oliver Morosco to determine who owns the motion picture rights to Manners' successful play, "Peg o' My Heart."

The suit was originally brought in the United States District Court here and Judge Mayer decided that Morosco owned the motion picture rights. Manners appealed to the United States Circuit Court of Appeals which affirmed the decision of Judge Mayer. It is from the latter court's decision that the present appeal is taken. William Klein is Morosco's attorney.

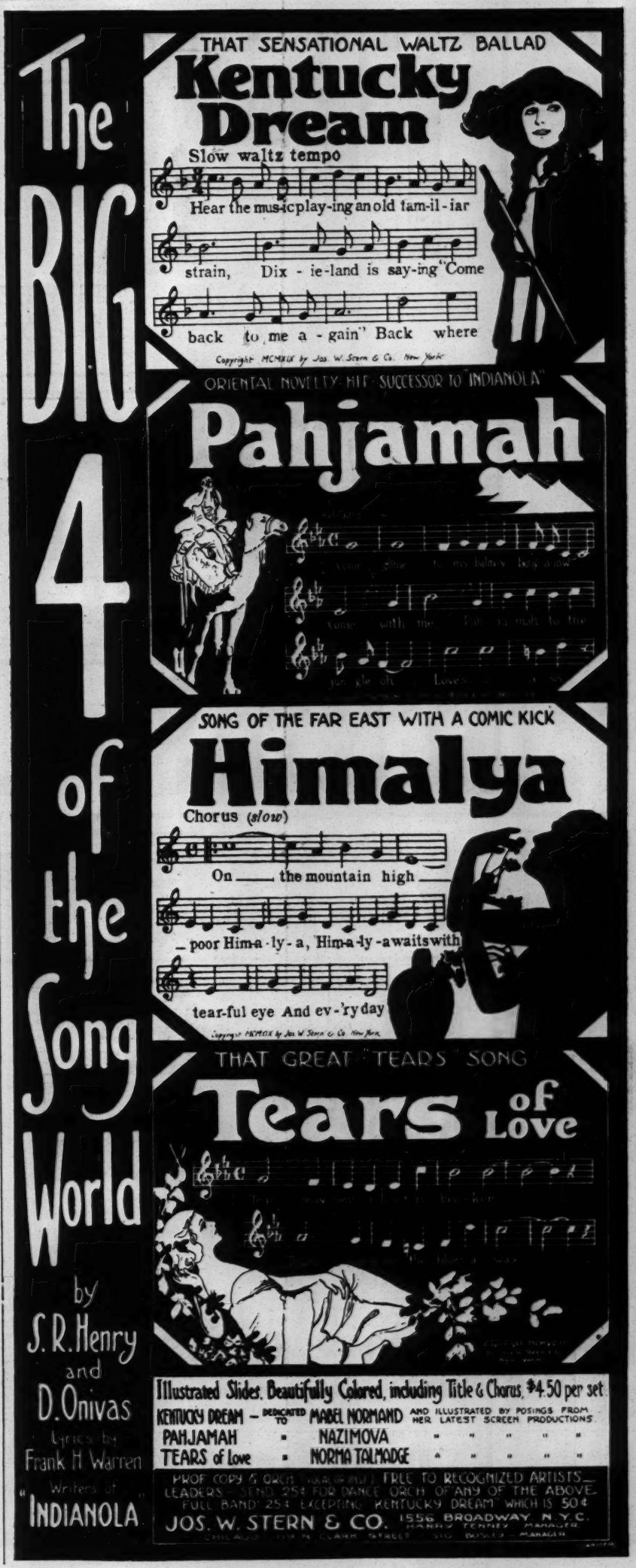
ITALIAN MUSICIANS COMING HERE

The St. Cecelia Orchestra of the Royal Academy of St. Cecelia at Rome is to be heard at the Metropolitan Opera House here when it gives its initial America concert next Fall. The orchestra will then go on tour in the United States. The Count of San Martino arranged the American tour of the players with Otto H. Kahn. Richard Herndon and Frank Taylor Kintzing, who managed the tour of the Paris Conservatory Orchestra recently.

The Sistine Chapel Choir is another body of Italian musicians, who will come here next season. A separate concert tour will be made by four soloists from this organization.

PANTAGES' HOME BURNS

SEATTLE, June 14.—The home of Alex Pantages was destroyed here this week by fire. His art collection and antiques, which he made his hobby, was lost. As he was out of town at the time, no estimate was made of the amount of the loss.


The BIG 4 of the Song World
by S. R. Henry and D. Onivas
Lyrics by Frank H. Warren
Writers of "INDIANOLA"
THAT SENSATIONAL WALTZ BALLAD
Kentucky Dream
Slow waltz tempo
Hear the mus-ic play-ing an old fam-il-iar
strain, Dix - ie-land is say-ing "Come
back to me a - gain" Back where
Copyright MCMXIX by Jos. W. Stern & Co. New York
ORIENTAL NOVELTY HIT SUCCESSOR TO "INDIANOLA"
Pahjamah
SONG OF THE FAR EAST WITH A COMIC KICK
Himalya
Chorus (slow)
On ____ the mountain high ____
_ poor Him-a-ly-a, Him-a-ly-a awaits with
tear-ful eye And ev-'ry day
THAT GREAT "TEARS" SONG
Tears of Love
Illustrated Slides. Beautifully Colored, including Title & Chorus, $4.50 per set
KENTUCKY DREAM — DEDICATED TO MABEL NORMAND AND ILLUSTRATED BY POSINGS FROM HER LATEST SCREEN PRODUCTIONS
PAHJAMAH " NAZIMOVA " " " " " "
TEARS of Love " NORMA TALMADGE " " " " "
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CHICAGO 102 N. CLARK STREET SID BOSLEY, MANAGER

OPEN FOR OFFERS SEASON 1919-1920

DICK HAHN

CATCH ME AT THE OLYMPIC THIS WEEK DOING ECCENTRIC COMEDY
ASK JOE WILTON

JACK WIT

HOWARD and JENKINS

STARTING OUR THIRD TRIP OVER THE LOEW CIRCUIT THIS WEEK. PALACE, BROOKLYN, AND AVENUE B, NEW YORK. REGARDS TO OUR PALS IN BURLESQUE.

HARRY S. LE VAN

Re-engaged as Co-Feature Next Season with Al Reeves Columbia Circuit Show

JIM BENNETT

THIS WEEK
Kahn's Union Square

B. F. KAHN'S
UNION SQUARE THEATRE
Wants the Best of **BURLESQUE TALENT** FOR ALL SEASON

MONEY NO OBJECT FOR RIGHT PEOPLE
"The Best Is None Too Good"

We get the money and are willing to spend it. Permanent New York City engagement. Road salaries for good Chorus Girls. Six days a week—no Sunday shows.

SEE

ANYTHING PERTAINING TO BURLESQUE
ROEHM & RICHARDS
211 Strand Theatre Bldg., N. Y. City
WANTED FOR NEXT SEASON: Comedians, Juveniles, Straights, Prima Donnas, Ingenues, Soubrettes.
Artists' Representatives

WANTED—PRINCIPALS

Men and women in all lines. Only the best in burlesque will be considered. Fifty-two weeks' work. Liberal salary for stock in New York City. **MINSKY BROS.**—National Winter Garden, Houston Street and Second Ave. See Ray Perez.

LESTER **FAD and FANCY** CLARA
Straight and Doing Singing Specialty — Chas. Baker's High Fliers

ARTHUR PUTNAM
Straight Man at liberty for next season. — Address Paramount Theatre, Newark, N. J.

MYRTLE ANDREWS
Ingenue—This season with Broadway Belles—Open for next season.
MANAGEMENT ROEHM and RICHARDS

MICKEY MARKWOOD
AT LIBERTY FOR NEXT SEASON— SEE ROEHM and RICHARDS

GEORGE HART
Signed with Harry Hasting's "Kewpee Dolls" — Opposite Tom Howard

HARRY (HICKY) LE VAN
PERSONAL DIRECTION HENRY P. DIXON

FRED DALE
Specialty with Harry Hastings Big Show — A Single in Vaudeville After June 7

EMILY CLARK
Kahn's Union Square now. Re-signed with Joe Oppenheimer's Broadway Belles next season.

BURLESQUE NEWS

(Continued from page 21)

KAHN'S COMPANY AT UNION SQUARE HAS GOOD COMEDY SHOW

An excellent comedy entertainment was offered last week at Kahn's Union Square. The piece, which was written by Joseph Burton, was in two parts, "Somewhere on Broadway," and "Isle of Nowhere." Burton and Harry Steppe played the leading comedy roles and took every advantage of their many opportunities to bring out the laughs, in which they received able support from the other members of the company.

Burton, doing his Irish character, worked hard and was very amusing. He again wore neat clothes of an eccentric type.

Steppe was equally as funny in his Hebrew role.

Jimmy Francis opened up as a Frenchman, later going to "straight," in each of which he did creditable work.

Billy Wainwright did a corking good "straight" early in the performance, going to characters later on and taking good care of them.

Frances Cornell, good natured and pleasing, worked in most of the scenes with the comedians and assisted greatly in getting the scenes over. Miss Cornell rendered her numbers well and her gowns were becoming and very attractive.

Caroline Warner, a pretty and shapely soubrette, dashed her way through her numbers and scenes to the liking of the audience.

"Babe" Wellington, who closes this week for a much-needed rest, "soubretted" her way through the performance. Her work shows that a vacation will do her no harm, as she looks tired and her voice will no doubt be benefited by a lay-off. She will return in a few weeks.

Ethel De Deaux looked well and her voice was in good shape last Friday afternon, she getting all her numbers over well. The "sixty-five-story castle" bit took well the way Steppe and Miss Cornell did it.

The "cocktail pills" bit pleased as Burton, Steppe, Wainwright and Miss De Veaux handled it. As did the "water cooler" bit, done by Steppe and the Misses Wellington and Cornell.

The flirtation" bit was nicely done by Steppe, Burton, Wainwright and the Misses Cornell and Wellington.

Wainwright also put over a good "wop" number. He sang nicely and the number went big.

A corking good scene was the "International Patriot Restaurant" bit. Burton, Steppe and the Misses Cornell and Warner, seated at the table, with Francis and Wainwright as the waiters. A table d'hote dinner was ordered. As each course was served and was about to be eaten, the orchestra played in succession a national anthem of the Allied countries, and the guests arose and stood at attention, when it had finished, the dishes had been removed by the waiters.

At the end, when the "Star Spangled Banner" was played, an entire meal had been served, but not a bit eaten. The scene was well done and was a big hit with the audience.

Steppe offered a specialty in which he sang several parodies that pleased. Miss De Veaux's mirror number was liked for several encores.

The "motion picture rehearsal" scene went over nicely in which Steppe, Francis, Wainwright and the Misses Cornell, Wellington and a tall chorus girl appeared.

Athena offered a neat Hawaiian dance surrounded by the chorus, which was gracefully done.

A big house was on hand Friday night, and although the weather was warm the audience seeemed to enjoy the show. SID.

WATSON SIGNS SPENCER

BOSTON, Mass., June 14.—Billy Spencer, producing stock at the Howard and doing the principal comedy in the show, has signed a contract to go with Billy Watson and his "Parisian Whirl" next season.

ANNA ARMSTRONG TO CLOSE

BOSTON, Mass., June 12.—Anna Armstrong will close her stock season at the Howard, Saturday, and spend the Summer at Great Kills, Staten Island.

INMAN FAMILY GROWS

YONKERS, N. Y., June 9.—A baby girl arrived at the home of Mr. and Mrs. Billy Inman here today. Both mother and child are doing nicely.

OPEN IN VAUDEVILLE

Johnny Crosbey and Al. Raymo opened in a comedy singing and talking Italian act in vaudeville at the Jefferson, Monday.

RAYMO CANCELS CONTRACT

Al. Raymo has cancelled the contract he had with E. Thomas Beatty for next season.

EQUITY ORDERS CONTRACT UPHELD

(Continued from page 6)

GUARANTEED PERIOD OF EMPLOYMENT

Australia

With J. C. Williamson, 45 weeks' salary for contracts of 12 months' duration, with other managers 40 weeks. Contracts of less than 12 months, proportionate guarantee.

England

Four weeks. After which two weeks' notice to terminate.

America

Two weeks. No notice to terminate necessary until after play shall have run four weeks, then to terminate run one week.

PAYMENT FOR REHEARSALS

Australia

Three weeks free, after which one-half salary.

England

Paid for at rate of $2.50 each, with a minimum of $10 a week, if salary be under $50 a week.

America

No payment up to four weeks, for comedy and drama, and six weeks for musical comedy and spectacular productions. After four and six weeks, respectively, half salaries.

DAILY TIME LIMIT FOR REHEARSALS

England

Six hours, after which extra pay.

America

No time limit, both day and night rehearsals frequent.

SUNDAY REHEARSALS

England

Only called by mutual consent and then paid for at double rates.

America

The actor has neither say or pay.

PROBATIONARY PERIOD

Australia

None.

England

None.

America

The actor can be dismissed or leave himself, up to and including the tenth day of rehearsal, without any compensation.

AGREED UPON DATE OF OPENING

England

One week's leeway.

America

Two weeks' leeway.

NUMBER OF PERFORMANCES A WEEK

Australia

Eight, extra matinees paid at the rate of one-sixth.

(Continued on page 30)

CRABLE & DeFORD
1st OF JULY
IN VAUDEVILLE

THE ORIGINAL
3 -- WHITE KUHNS -- 3
A Breeze From the West
MARTIN SAMPTER, Rep.

HAPPY EMIL M.
THOMPSON & KING
THE TWO MISFITS IN VAUDEVILLE

GORDON DUO
Harmony in White Direction—Chas. J. Fitzpatrick

MARION and BILLY
VAUDEVILLE'S YOUNGEST TEAM
Singing, Dancing and Talking—In Vaudeville

HARRY GOULSON
Character Songs and Stories
Direction—NAT SOBEL

LUCY MONROE & CO.
In "CRANBERRIES"
DIRECTION—MANDEL and ROSE

CORRINNE EDYTHE
HARRIS & BAKER
Two Girls and a Piano
DIRECTION—LEW LESLIE

BROWN AND JACKSON
Comedy Skit in One "At the Training Quarters" Special Scenery

GERTRUDE MORGAN
The Happy Little Miss
DIRECTION—MARINELLI

WARREN & WADE
In "The City Employee"

AT LIBERTY FOR NEXT SEASON
LEW LEDERER
Address: 282 Pine Street, Freeport, L. I.

GEO. KALALUHI'S HAWAIIANS
DIR. GEO. SOFRANSKI BOOKED SOLID LOEW TIME

CANTON TRIO

DIRECTION—MISS BROWN and WM. S. HENNESEY

GUY **McCORMICK** and CLIFF **WINEHILL**

The Jazz Boys from Dixie — Direction—Lewis & Gordon

GERALD **McCORMACK & SHANNON** BLANCHE

Peerless Purveyors of Comedy and Song. Keith Circuit. Direction—Chas. H. Wilshire

A REAL DOUGHBOY

FRANK NALDY

"The Happy Wop"

Dir.—Aaron Kessler — My Pal—Eddie Regnils

DICK **MACY & ARCH** LEO

"THE JAZZ HOTEL" — Direction: SAM KENNY

If you really are in earnest,
"Make-Up" forms the smaller part;
"Costume changes" — simply trifles,
If "the goods" come from your heart.

PELHAM LYNTON

Direction: LESLIE MOROSCO

HONEY HURST

in "RHYME AND REASON"

DIR.—JOE MICHAELS

EDDIE **STAFFORD & WATTS** ETHEL

THAT CLEVER PAIR — DIR.—MEYER B. NORTH

DOOLEY - NAIMOLI - McGEE

COMEDY, HARMONY, SINGING, TALKING

Maude and Marion Dunn

Lady Auburn and Queen Bonypart

DIRECTION—MARK LEVY

SHERMAN & ROSE

Artistic Variety Dancers

LOEW CIRCUIT NOW — Direction—TOMMY CURRAN

VAUDEVILLE BILLS

(Continued from page 25)

ST. PAUL, MINN.

New Palace—(First Half)—Earle & Edwards—Bordeau & Silvermoon—Eight Vassar Girls—Blanche & Jimmy Creighton—"Rising Generation" (Last Half)—Three Macks—Roth & Roberts—De Pace Bros.—"Rising Generation."

ST. LOUIS, MO.

Grand—Vada Clayton—Dunlap & Virden—Harold Kennedy—Lohse & Sterling—Ferro & Coulter—May Kilduff & Allerton—Kingsbury & Munson—Hall & Shapiro—Emma Francis & Arabs.

Rialto—(First Half)—Rosie Rifle & Co.—Davie Jamieson—Page, Hack & Mack. (Last Half)—Bimbos—Eastman & Moore—Schwartz Bros.—Redmond & Wells—Willie Bros.

Skydome—(First Half)—Bimbo & James—Redmond & Wells—Harry & Kitty Sutton. (Last Half)—Wanda—Mack & Velmar—Hama & Hanaoka.

TERRE HAUTE, IND.

Hippodrome—(First Half)—Andrus & George—Hudson & Jones—Wille Bros.—Grace Wallace & Ben. (Last Half)—Wheeler Trio—Folson & Brown—The McIntyres—Clay Crouch.

WINNIPEG, MAN., CAN.

Strand—(First Half)—Myers & Khiss—Three Andre Girls—Bert Lewis—Eight Whirlwinds. (Last Half)—Ed & Lillian—Three Moran Sisters—Payton & Hickey—Paul Le Van & Miller.

DALLAS, TEX.

Jefferson — Mareena & Delton — Jazz Mack & Aimee—"The Golden Bird"—Daniels & Walters—"World-Wide Revue."

HOUSTON, TEX.

Prince—Joe Deeley & Sister—Paul Moher—McConnell & Simpson—Van & Vernon—"Magazine Girls."

MUSKOGEE, OKLA.

Broadway—(Sunday and Monday)—Fritchle—Ulmark, Brink & Heath—S. Miller Kent & Co.—Barnes & Freeman—Four Bards.

OKLAHOMA CITY, OKLA.

Liberty—Paul Pedrini & Monks—Walzer & Monks—Walzer & Dyer—Chas. Lindholm & Co.—Trovato—The Four Bards.

SAN ANTONIO, TEX.

Royal—Zara Carmen Trio—Lowe & Baker Sisters—McKay's Scotch Revue—Noodles Fagan—Durkin's Dogs.

WACO, TEX.

Orpheum—(Last Half)—Fritchle—Ulmark, Brink & Heath—S. Miller Kent & Co.—Barnes & Freeman—Four Naesses.

B. F. KEITH (Western)

BATTLE CREEK, MICH.

Bijou—(First Half)—ElVera Sisters—Dorothy Kenton—Bob O'Connor & Co.—Otto Bros.—Sterling & Marguerite.

BRANTFORD, ONT., CAN.

Brant—(First Half)—Herbert's Dogs—Geo. Yoeman. (Last Half)—McRae & Clegg—Johnson Bros. & Johnson—Mazie King & Co.

FT. WAYNE, IND.

New Palace—(Last Half)—Betty Eldret & Co.—Willie Smith.

FLINT, MICH.

Palace—(First Half)—Carson Trio—Murray K. Hill—"Baby Bugs"—Boyce, Coombs & Co.—Koban Japs.

LONDON, ONT., CAN.

Grand Opera—(First Half)—McRae & Clegg—Mazie King & Co.—Johnson Bros. & Johnson—Theo & Dandies—Fredericks & Van. (Last Half)—Herbert's Dogs—Geo. Yoeman—Otto Bros.—Robert O'Connor & Co.—"Two Lillies."

LOGANSPORT, IND.

Colonial—(Last Half)—Mitchell & Mitch—Kaufman & Lillians.

LOUISVILLE, KY.

Fountaine Ferry Park—(First Half)—Peggy & Arthur Price—Kaufman & Lillian—Betty Eldret & Co.—Willie Smith—Six Nosses. (Last Half)—The Blondys—Billy De Vere—O'Brien & Southern Girls—Shoy Heng Wha Troupe.

LANSING, MICH.

Bijou—(First Half)—Arnold Wurnells & Co.—Detzel & Carroll—McCarthy & Sternhard—Grant Gardner—LaGraciosa.

OWOSSO, MICH.

Strand—(Last Half)—Deitzel & Carroll—McCarthy & Sternard—Carson Trio.

ST. LOUIS, MO.

Forest Park Highlands— (First Half) — The Blondys—Billy De Vere—O'Brien & Southern Girls—Choy Heng Wha Troupe. (Last Half)—Musical Sullivans—La Rose & Lane—"Number, Please"—Page, Hack & Mack—Herman & Clifton.

EQUITY ORDERS CONTRACT UPHELD

(Continued from pages 6 and 29)

England

Eight for drama and nine for musical comedy.

America

Eight for both classes of production except where Sunday nights are played or three matinees a week have become the custom of the theatre, then nine.

SUNDAY PERFORMANCES

Australia

Not played.

England

Not played.

America

Played, but not paid for in Louisiana, Kentucky, Texas, Washington, D. C., and every city west of Pittsburgh.

EXTRA MATINEES

Australia

Paid for.

England

Paid for.

America

Eleven holiday matinees can be given during the year without payment therefor.

LAY-OFFS WITHOUT PAY

England

None.

America

Both Christmas and Holy weeks, or at any time for "cause."

EDNA LEE

DIRECTION—LEW LESLIE — IN VAUDEVILLE

BERT **COLLINS & DUNBAR** BETTY

VARIOUS VAUDEVILLE DOINGS — DIRECTION—MARK LEVY

NELLIE MOORE

IN JAZZ LAND — Direction—GEO. SOFRANSKI

MARGY **MYERS and KNISE** NETTIE

IN VAUDEVILLE — Direction Horowitz & Krauss, Inc.

Positively the Only HINDU Telepathy Act in America

JOVEDDAH

DIRECTION—MAX GORDON

THE MASTER MYSTIC Always Working

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Please mention the date (or number) of the CLIPPER in which the letters sent for were advertised.

GENTLEMEN

Atkinson, John
Aikin, Tom
Askazuma Prince
Bartholomew, Guy
Butcher, H. J. C.
Beebe, Steve
Benton, Eddie
Carpenter, E. E.
Conbear, Alfred
De Guerre, Herbert
Daly, Jos. M.
Esmond, Walter C.
Ernest, Frank
Elston, St J.
Fisher, A. J.
Farnum, Ted
Fitzgibbons, Bert
Hall, Earle
Hotchkiss, Ed S.
Harris, Lew
Hall & Kinney
Hennessey, Francis X.
Howard, Cliff
Helston, Wally
Harkins, W. S.
Janney, Russell
Klein, Louis
Kennedy, Sidney E.
Kling, Wm.
Kingsbury, Geo. W.
Glasgow, Jas.
Laird, Jack
Lane, Harry
Mayo, Earl C.
Milton, Robt. H.
Morrison, John
McNish, Frank E.
McKenna, Tom
Muller, Arthur
Muldoon, F. E.
Neville, Louis G.
Oliver, Wm. L.
Oliver, Gene
Peters, Phil W.
Pollard, Jas. E.
Prior, Ernest
Roper, Thos.
Rankin, Gardner
Reddy, Jack
Rio, Otto
Rogers, Sidney
Reis Carnival Co.
Sheffield Shows
Secrest, Cecil J.
Tenny, Chas.
Temple, Ed P.
Ward, Walter
Watson, Joseph
Walt, C. E.

LADIES

Adams, Pansy
Arnold, Luella
Bennett, Billie
Carter, Lillian
Craft, Mabel
Cochran, Grace
Clay, Bobbie
Dean, Lillian
Forrest, Kirsteen
Gray, Stella
Gray, Maud
Gracelin, Irene
Goodwin, Grace
Graham, Minna
Grant, Frankie
Garner, Ruth
Gray, Jack
Hubbell, Rita
Hope, Peggie
Henderson, Lenora
Hartnell, Mrs. C. T.
Hensel, Alma
Jewell, Ada
Jasper, Elsie
Johnson, Hatty M.
Lockhart, Mabel
Leslie, Eva
La Rochelle, Annette
Leigh, Lisle
Luker, Eleanore
Lanzone, Mary
Leighton, Ruth
Louis, Cleo
La Cour, Marie
Lawrence, Pam
Lorraine, Jessie
Leonzom, Mary
Menzing, Mrs. Ralph
Martin, Theresa L.
Morgan, Dorothy
Meers, Lillie
Malone, Miss
McGovern, Trixie
McNish, Sally
Mack, Marion
Madore, Vivian
Nailor, Emma
Oakes, Katherine
Oakes, Kate
Packard, Aileen
Ross, Mary J.
Sautelle, Dollie
Williams, Palmerson, Mrs.
Westoff, Florence
Warner, Caroline
Weston, Ethel
White, Winnie
Walmsby, Susie
Wiberg, Charlotte
Whiteman, Leona

WINS $5 JUDGMENT

Justice Gavegan last week granted Daisy Castles a judgment of $5 in a suit for damages against the Western Union Telegraph Company with leave to amend her complaint.

Miss Castles sued the company for $5,000, which, she claimed, she lost owing to the failure of the defendant company to deliver a telegram sent by her December 16, 1917, to the manager of John Cort's "Flo Flo." The non-delivery of the dispatch, Miss Castles averred, resulted in her loss of the engagement at a salary of $150 per week.

HELD ON SERIOUS CHARGE

Louis Veronach, a Hungarian gypsy violinist, was held last week without bail on a charge of grand larceny. Veronach, who is said to be known also as Samuel Gersy, Louis Kroll and George Batoni, is accused of selling a fake counterfeiting machine, from the sale of which he is said to have obtained more than $100,000 in a few months. The police say that he was a member of a gang of ten men and that his nine associates have been sent to Sing Sing for selling the machine. Veronach was arrested in Pittsburgh just after he had married, although he has a wife still living.

CHONG SINGER AND INSTRUMENTALIST
The Only Chinese Yodeler in the World
SPECIAL SCENERY GORGEOUS COSTUMES

Hillman's Ideal Stock Co.
WANTS DRAMATIC PEOPLE in all lines. Preference given to those doing specialties. Leading people, five competent single general bus. actors for any part cast. All must be young, good looking, competent, with essential modern wardrobe. Not a tent; long pleasant engagement summer and winter. Tell all first letter, age height, weight, etc. **F. P. HILLMAN, care St. Regis Hotel, Chicago, Ill.**

DEATHS IN THE PROFESSION

CARL WEISSERT, known as a member of Winkler's Band, was last week found dead on a bed in his old home at Old Rose Street, Trenton, N. J. It is believed that he had been dead for a week before the body was found. Weissert was at one time a member of the orchestra at the Taylor Opera House and later at the Grand Theatre in Trenton. He had been ill for some time.

LEONARD COOKE, well known as a ballad writer, died May 24th in London, Eng., following and operation for appendicitis. Cooke was a prolific song writer and among his most popular works were "The Sunshine of Your Smile," "You Want to Be a Soldier, Little Man," and "Be a Man." His last song was "Love Sends a Little Gift of Roses," recently published in London.

SYDNEY LE FRE, a young comedian, son of Albert Le Fre, died May 16th in London, Eng., from the effects of an automobile accident, which occurred five days before. The deceased, who was twenty-three years of age, went on the stage as a boy and, early in his career, was with Harry Tate's "Motoring" Company, playing the boy, who says "Yes, Pap-pa." Following this he did a single turn and later was with C. P. Cochran's "Half-past Eight" Company at the Comedy Theatre, London.

This was followed by a role in "Peaches" and one in "Hip, Hip, Hooray." Then he was principal comedian in the revues "This Is the Life" and "The Girl in the Bath." An engagement in "Fragments" followed and his last appearance was in "The Latest Craze," produced by Fred Farren, by whom he was under contract for the next two years. He is survived by his father, mother, a brother and a sister.

WEEDON GROSSMITH, familiarly known as "Wee Gee," died in London on Saturday, June 14th. He was last seen in New York with Alla Nazimova in 1910 in "Mr. Preedy and the Countess."

Weedon Grossmith was born of a well-known theatrical family in 1852 in London. His first appearance on the stage was made in 1885 in Liverpool and in New York during the same year. He appeared in London in 1887 and in 1894 managed Terry's Theatre there. He had started out to be a portrait painter, but gave up his brush for the stage.

He had played in "The Duke of Killiecrankie" and "David Garrick," and, for a number of years, was with Marie Tempest. He took the leading role in "The Night of the Party" at the Princess Theatre's opening and appeared there with his wife, May Palfrey Grossmith, whom he married in 1895. "The Schoolmistress," "The School for Scandal" and "The Cabinet Minister" were among the many other plays in which he appeared.

His death followed a serious surgical operation three weeks ago.

MAYBELLE DEAN, formerly a Shubert show girl, died June 11th at her home in New York. She was formerly connected with some of the best known musical comedies.

FRANK TUCKER died in St. Joseph, Michigan, last week, following an operation, at the age of sixty years. He started out on his theatrical career early in life and, after playing in amateur theatricals, organized his own company. His wife, Ella Carpenter Tucker, played with him in "The Sign of the Four." She survives her deceased husband, as do two uncles.

FOR SALE
400 Opera Chairs
Apply JACK ALLEN, 1493 Broadway, New York

ALLEN SPENCER TENNEY
THIS NAME on an act is a guarantee of something new, novel, and original in the way of vaudeville offerings. Start right, and write for me to write for you. I can be of "material" assistance if it's "material" you want. Write, phone, wire, or call.
ALLEN SPENCER TENNEY,
1493 Broadway, New York City.

WANTED for the FORREST STOCK CO.
FEATURING MISS ZELDA MARSTON
Dramatic people in all lines for stock and rep. under canvas. Piano player, sober boss canvasman and workingmen. Open about June 30th. Menzings, Fabrs, J. R. Barrett and friends write. Programs, photos (to be returned) and lowest sure salary first letter. Address (GENE) FORREST-SMITH, 67 Fallbrook St., Carbondale, Pa.
P. S.—Will buy script of "A Flag of Truce."

JACK **BLAIR and CRYSTAL** FLO
A TENNIS MIX UP IN VAUDEVILLE

DOROTHY DOYLE
"Melodies of the Moment." In Vaudeville

CLEO LEWIS
Singing Contortionist. Dir.—Tommy Curran

VINCENT MOORE
"The Thief," by Miss Blanche Merrill

PAUL BRADY
VARIETY DIRECTION—MARK MONROE

EARL RICKARD
DIRECTION OF C. B. MADDOCK JUST PERSONALITY

PHIL COLLINS
JEW AND DUTCH OPEN FOR BURLESQUE NEXT SEASON

NEW YORK ATTRACTIONS

PARK THEATRE Col. Circle, 59th St.
BEGINNING WEDNESDAY EVENING, JUNE 18th
JESS WILLARD
In "The Challenge of Chance"
THE GREATEST DRAMA OF THE PLAINS EVER SCREENED
Afternoon—25-50c. Evening—25-50-75c.

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By W. D. HEPENSTALL AND WHITFORD KANE

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A. H. WOODS PRESENTS
LOUIS MANN
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With HAZEL DAWN, JOHN CUMBERLAND and WALTER JONES.

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MOTION PICTURES

WILLARD FILM IS SOLD FOR $500,000

BOUGHT BY INDEPENDENT SALES

More than $500,000 was paid by the Independent Sales Corp. for the United States and Canadian rights of the Jess Willard special feature, "The Challenge of Chance." This seven-reel feature will have its initial New York showing at the Park Theatre this evening under the auspices of the Frank G. Hall organization. The story and scenario were written by Roy Summerville and the picture directed by Harry Revier. It is anticipated with the close proximity of the fight date and the interest the public might evince in the contestants that the picture will get away to a good start from the box office angle.

In the principal supporting role opposite Willard appears Arline Pretty, who will be remembered for her work as Douglas Fairbanks' leading woman in "In Again Out Again. Albert Hart, one of the screen's best known character men, is seen in a strong role in support of the champion.

The production of "The Challenge of Chance" is said to have cost more than $178,000. The features of the production are two fight scenes in which the "champ" displays the prowess that has won for him the world's title in the prize ring, and a racing scene which is a true picture of the famed Kentucky Derby. The scenes were taken on and near Willard's ranch in the West.

E. Lanning Masters, Inc., of which E. L. Masters is president, negotiated the deal by which the production was turned over to the Hall organization and mapped out the publicity campaign that led up to the consummation of it.

"It is a big picture," said Mr. Masters, "and Director Revier deserves all of the credit that can be accorded him. No director ever worked against greater obstacles, but in spite of them he has produced a wonderful feature. He not only had to face California's rainy season, which delayed him six days, but he also had to work against time with a champion in training for a fight that means $100,000 or more to him. I also believe that Al Hart, who played the heavy, is entitled to praise for the wonderful display of gameness he gave in battling hand-to-hand with the champion. His courage is, so far as I know, unprecedented in the history of the screen, and his fights with the champion look to me like the best that ever came to the screen."

B'WAY FEATURES ELTHEL CLAYTON

Ethel Clayton, in "Men, Women and Money," is the feature attraction at B. S. Moss' Broadway Theatre this week. The film is an interesting story of a young girl who has been taken up and dropped just as suddenly by society, and learns who her real friends are. "Smiling Bill" Parsons supplies comedy relief in "A Wonderful Night." The Educational Films show scenes from Spain in color.

EMERSON MARRIES ANITA LOOS

Anita Loos and John Emerson were married last week at the Schenck country home. Mr. and Mrs. Schenck (Norma Talmadge), Mercita Esmonde and Beulah Livingston attended the ceremony and the wedding breakfast. The bride and groom went to Great Neck, where they will spend the summer at their new home.

BUY RIGHTS TO "VIRTUOUS MEN"

The Liberty Film Corporation has purchased the Arizona, Nevada and California rights to "Virtuous Men," the E. K. Lincoln feature, from the S.-L. Pictures Corporation. The film has now been disposed of for the following States: Indiana, Illinois, Michigan, Ohio, western Pennsylvania, New Jersey and West Virginia in addition to those newly arranged for.

The Canadian rights have also been sold. The International Photoplay Distributors have secured the rights for the Far East, including India, Burmah, China, the Dutch East Indies, Philippine Islands, Malay Straits and also for South Africa, thus giving the film a wide distribution.

SELZNICK SIGNS ELSIE JANIS

The Selznick Pictures Corporation has succeeded in beating every other company in signing Elsie Janis to make a series of pictures for them. The contract was signed last week, and, as yet, there have been no definite plans made for the productions in which she will appear. L. J. Selznick admits that the contract is for the largest salary he has heretofore agreed to pay.

Miss Janis arrived here on June 1, after spending a year and a half entertaining the boys overseas, and has made herself one of the most popular women in the country.

GETS JUDGMENT FOR SCENARIO

A. Garfield Thompson, the author and scenario writer, was awarded a judgment of $500 and costs of $40 against Solomon Fox, a motion picture producer, in the Third District Municipal Court last week.

Thompson, in his complaint, stated that he had revised Count Tolstoi's "Four Stages of Love" for screen purposes, and that Fox agreed to pay him $500 for doing so. This the latter failed to do, he says, so Thompson placed the matter in the hands of his attorney, Herman L. Roth, who instituted suit.

ARTHUR JAMES GOES TO FOX

Arthur James, who has been with Metro for the last four years in the capacity of publicity and advertising director, will start work on June 23 for the Fox Film Corporation. He will make his offices in New York, though the position includes the publicity and advertising work of the Fox Corporation for the entire world. Under the new arrangement he will reorganize the entire Fox publicity forces. The new publicity policy will be announced early in July.

PEGGY WOOD GOING IN FILMS

Peggy Wood has been lured by the silent drama. She has signed with Goldwyn Pictures Corporation and leaves this week for the studios in Culver City, Cal. She will make her screen debut playing opposite to Will Rogers in "Double Stakes," adapted from the Billy Fortune stories which appeared in *The Saturday Evening Post*.

TO MAKE "MOTHERS OF MEN"

Joseph M. Schenck announces that the first picture of the Edward Jose Company will be "Mothers of Men." Denny William Warner and De Witte Kaplan are the authors. Work will be started on the production on June 26. Mr. Jose is at present engaging the cast and is collaborating with Charles Whitaker on the scenario.

HELEN HOLMES TO STAR AGAIN

Helen Holmes, the railroad serial actress, will soon be seen again on the screen in a fifteen-episode serial of two-reels each. The author of the serial has not been announced as yet. The S. K. L. Serial Corporation will make the production.

COURT DECIDES "FIT TO WIN" IS MORAL

GILCHRIST APPEALS CASE

By a decision of Judge Hand in the Federal District Court last Saturday, all restrictions laid in the way of "Fit to Win" by License Commissioner Gilchrist are eliminated. A permanent injunction has been granted the owner, Isaac Silverman, of Altoona, Pa., restraining the commissioner from further interfering with the presentation of the picture in New York theatres.

Silverman secured the picture from the American Social Hygiene Association, which had authority to exhibit it from Admiral Blue. The picture originally was called "Fit to Fight," and was produced by the government for the enlisted men. "Fit to Win" is a deleted version of the original film. Gilchrist has appealed from the decision and the matter will come up in the Appellate Division of the Supreme Court on June 19.

Judge Hand, in making known his decision spoke as follows:

"The substantial point in this case has already been passed upon by this district judges in the motions for a preliminary injunction. Each has held that the film which he saw on exhibition was free from any matter, except that now deleted, which could justify the Commissioner's conclusion that it offended against morality, decency or the public welfare. It is obviously improper that in the same case I should reconsider those rulings as that would be no less than to review the decision of another judge of the same court upon the same facts. Therefore, I decline to regard the issue as in any way open to argument, contenting myself only with saying that I express no opinion whatever upon it.

"Therefore, the only question in the least doubtful is the chief one upon which I am concluded by prior rulings, which is whether the defendant has exceeded the authority given him by the statute and the ordinances. It necessarily follows that the plaintiff is entitled to an injunction and a decree may be submitted."

Commissioner Gilchrist having appealed from Judge Hand's decree, the matter will come before the Appellate Court on June 19.

"The defendant's threat was not made directly against the lessees of the film, but against all theatres in which they proposed to exhibit. The defendant could not strike at the performance except through the medium of the theatres in which they were displayed, but he made his threat conditioned solely upon the giving of these performances. The plaintiffs can, of course, show their films only with the defendant's power, and if he closes up all who are willing to show them the direct and deliberate result of his wrongful act is to destroy the value of the film pro tanto.

"That the theatres may also have rights against the defendant is true enough, but a single act may of course be a legal injury to more than a single person, but the question is of a tort, and I suppose that the rule of legal responsibility in torts is only this: That the injury to the plaintiff's rights from the wrongful act need only be one which the wrongdoer knew to be certain or likely. The connection here is closer than that. Here it is the deliberate expressed purpose of the defendant to produce the injury of which the plaintiff complains. There is no authority suggesting an escape on these lines."

KANE FORMS REALART CORP.

Arthur Kane, who resigned as general manager of the Select Pictures Corporation six weeks ago, has announced the reason for his leaving that organization. It is a new producing company, to be known as the Realart Pictures Corporation, with offices at 110 West Forty-second street, of which he is the president and organizer.

The company, according to Mr. Kane, has high ideals and the capital to carry them out. It will try to secure the best acting talent, scenarios and directors possible to get. A number of stars have already been signed, and there are two or three plays under consideration. The particulars of these will be announced in the near future.

The Realart Pictures Corporation will distribute its own films through twenty exchanges which will be opened in the United States at once, in New York, Philadelphia, Boston, Washington, Pittsburgh, Cleveland, Buffalo, Cincinnati, Chicago, Omaha and other cities.

J. S. Woody has been appointed general manager for Realart and Ben F. Simpson will be field manager. John Pond Fritts is the director of publicity and has started work already. By September 1 Mr. Kane expects to have all his exchanges open and releases ready.

FORM CANADIAN ASS'N.

The Canadian Exhibitors have organized under the name of the Canadian Exhibitors' Association of Ontario, Inc., with over 130 charter members.

C. J. Brady is the president of C. H. Scott the secretary and treasurer. Both came to New York last week to book the first picture through their new exchange system. They interviewed a number of film companies and returned to Canada. On their return, Frederic Guest, vice-president of the organization, and Mr. Alexander, a director, were appointed as a committee to select the initial production of the new organization. They came to New York and finally chose "The Grain of Dust," produced by Crest Pictures.

PATHE EMPLOYEES BENEFIT

Paul Brunet, vice-president and general manager of Pathé Exchange, Inc., announced last week that the Pathé organization would soon start a new proposition whereby the employees, from office boys up, will benefit from the profits made by Pathé.

This scheme is for the benefit of those employees who do not share in the various bonuses, and is so arranged that when an employee has been with the firm for one year, on the anniversary of his coming he will receive a check for double the amount of his weekly compensation.

MRS. CHAPLIN SIGNS

Mildred Harris, now better known as Mrs. Charles Chaplin, has reversed her decision to stay out of the movies and has signed a long-term contract with Louis B. Mayer. She had formerly decided, at her husband's request, to retire from the screen. Mrs. Chaplin, who is said to be eighteen years old, was starred in "The Price of a Good Time," "Borrowed Clothes" and "For Husbands Only."

CHANGES NAME OF SERIAL

"The Thirteenth Hour" will be the permanent title of Universal's International serial, which will be released in a few months. Eddie Polo is in the leading role. The story of the serial was taken from "The Broken Idol" and later changed to "Trailed Around the World."

MAKE ROAD SHOW OF FILM

S. Aronowitz, of the Quality Attractions, of Des Moines, will exploit "The Boomerang" in his territory as a complete road show. The film is distributed by the Pioneer Film Corporation, with Henry B. Walthall in the leading role.

GOOD BILLS ON BROADWAY

Charley Chaplin, in his newest picture, "Sunnyside," at the Strand this week, is the leading attraction at the Broadway film houses, but the Rialto, where Rex Beach's "Crimson Gardenia," and the Rivoli, featuring William S. Hart in "Square Deal Sanderson," are also making a good bid for patronage.

Chaplin's long absence from the screen in a new production makes him the big attraction, but the other houses are enjoying the usual good business. The Strand has the call, however, for in addition to the Chaplin picture Wallace Reid in "You're Fired," and Fatty Arbuckle in "The Desert Hero" make the bill especially attractive.

At the Rialto the new Arbuckle picture, "A Desert Hero," is also being shown. A Judge Rumhauser animated cartoon, a Sunshine comedy called "His Smashing Career," and the news film round out the program at the Rivoli.

BUSHMAN SUED TWICE

Francis X. Bushman had two different suits started against him last week, one by his former wife, Josephine Bushman, and one by A. Aronson, his business representative.

Mrs. Bushman started action for $9,818, when she learned that he had shipped objects from his Baltimore home with the purpose of selling them. She alleged that he had shipped them to New York in order to baffle his creditors, among whom she is included. She claims that she was to receive four payments, totalling $40,000, and $4,000 per annum to support herself and her five children. She says that she has so far been given only $10,000 of the sum.

Aronson filed an attachment against the property which he is moving from the Baltimore house for $4,226. He secured a judgment some time ago for services as Bushman's business representative.

HAS 570,000 FEET OF FILM

When Captain Edwin F. Wegle, of Chicago, in charge of the photographing units of the Second Army for many months, arrived last week on the *Leviathan*, he brought 570,000 feet of negatives of pictures taken on the war front.

Without titles, the films would take 142 hours to show. About 18,000 feet of the pictures are devoted to General Pershing.

Twenty-seven thousand feet of film were taken in the Argonne and 14,000 feet snapped at St. Mihiel. Six reels of the film will be selected and sent to Brest so they can be shown before President Wilson on his return trip, early in July.

TO STAR HELEN HOLMES

The S. L. K. Serial Corporation has been formed for the purpose of featuring Helen Holmes in a fifteen episode serial picture of two reels each.

Miss Holmes started her screen career more than five years ago with Keystone. Later, her work attracted the attention of the Kalem company and she was starred in "The Hazzards of Helen," the first railroad serial produced. In two weeks, work on the new production will be begun. The author of the piece, its title and the supporting cast have not, as yet, been named.

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CUNEO TO REJOIN METRO

CAMP GRANT, Illinois, June 16.—Following the production of "Liberty Bells," a review of the 33rd Division, which has been presented overseas, Lester Cuneo, its author and producer, will rejoin the Metro in Hollywood. He will be remembered for his work in heavy roles opposite the late Harold Lockwood. At the conclusion of the run of "Liberty Bells" in Chicago, he will again take up his screen work opposite Nazimova, May Allison, Viola Dana and other feminine Metro stars in villain roles.

WANTS OPINIONS

Hugo Riesenfeld, director of the Rialto and Rivoli, will shortly install an idea which was suggested by one of the members of the orchestra, it being to get the opinions of his patrons without listening to them. Printed forms will be given to all the employees of the theatres, and they will report the various comments made by patrons concerning the film, lights, music, the temperature and the condition of the seats. Mr. Riesenfeld will award a prize each week to the employee turning in the best report.

NEW HAMPTON FILM OPENS

LOS ANGELES, June 16.—Jesse D. Hampton's first production of his Great Authors series, Stewart Edward White's "The Westerners" had its initial presentation at the Kinema Theatre here yesterday, opening there for a run of two weeks. The Great Authors' Pictures Corporation, formed by Jesse D. Hampton, consists of Stewart, Edward White, Emerson Hough, Winston Churchill and Irving Bacheller, together with other well-known writers.

SET FOR OCTOBER TERM

The suit for $10,000 damages instituted by Horace Vinton against the Universal Film Manufacturing Company will come up for trial at the October term of the Supreme Court. Through his attorney, H. L. Roth, Vinton alleges the film concern adapted a vaudeville sketch entitled "Billy Casey's Burglar," for the screen, under the title of "Her Burglar," without his consent or knowledge.

FAIRBANKS OPENS STUDIO

LOS ANGELES, June 16.—Douglas Fairbanks has opened up his own studio here and is working on his new production. Fifteen acres are occupied by the studio, which is situated at the bottom of the Hollywood mountains. There are several acres set aside for special settings, one of these, a small village, having been erected at a cost of $40,000. The mechanical effects are of the most modern variety.

MAE MARSH HAS DAUGHTER

A daughter has been born to Mae Marsh and has been named Mary Marsh Arms. Mae Marsh's marriage to Louis Lee Arms, a newspaper man, had been kept secret, and the news that she is a mother will come as a surprise to many. Mae Marsh will return to the films in October. The child was born at the Lyin-in Hospital at Second avenue and Seventeenth street.

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THIRTEENTH "FOLLIES" GREATEST OF ALL

(*Continued from page 14*)

SCENE—"A SALOON OF THE FUTURE"

"THE NEAR FUTURE".....Words and Music by Irving Berlin
"A Customer".....John Steele
"The Waiter".....Eddie Cantor
"Coca Cola".....Ethel Hallor
"Sarsaparilla".....Jessie Reed
"Grape Juice".....Betty Francesco
"Lemonade".....Hazel Washburn
"Bevo".....Mauresette"
"Lady Alcohol".....Delyle Alda
Song—"A SYNCOPATED COCKTAIL".....Words and Music by Irving Berlin
Sung by MARILYN MILLER

China Dolls—Misses Martha Wood, Marcelle Earle, Mary Washburn, Viola Clarens, Madeline Wales, Mabel Hastings, Monica Boulais, Lois Davison, Mildred Sinclair, Alma Braham, Peggy Smith, Kay Mahoney, Lola Lorraine, Heloise Sheppard, Helen Shea and Edna Lindsey.

EPISODE 8.—SONG ..... VAN & SCHENCK

EPISODE 9.—"MY TAMBOURINE GIRL".....Words and Music by Irving Berlin
Sung by JOHN STEELE

"The Girl".....Jessie Reed
Salvation Lassies—Misses Hazel Washburn, Simone D'Herlys, Ethel Hallor, Nan Larned, Alta King, Martha Pierre, Florence Crane, Margaret Irving, and
Officers Chorus—Messrs. Wesley Pierce, Leo Osburg, Jack Waverly, Harry Meyers, Jack Natter, Peter McArthur, Jerry Childs, Kenneth Lawrence, John Daly, Bernard Carples, Frederick Easter, William Conrad, Ray Klages, Otis Harper, Bruce Douglas and Hubert Butler

EPISODE 10.—"SALVATION ARMY GIRLS"—FINALE
Scene—VICTORY ARCH

Song—"We Made the Doughnuts Over There"....Words and Music by Irving Berlin
Miss Ruth Taylor, Betty Francesco, Edna Rochelle, Helen Lyons, Peggy Dana, Lillian McKenzie, Mildred Sinclair, Martha Wood, Mary Washburn, Marcelle Earle, Corone Paynter, Madeline Wales, Kay Mahoney, Helen Shea, Edna Lindsey, Lola Lorraine, Peggy Smith, Monica Boulais, Heloise Sheppard, Viola Clarens, Mabel Hastings, Laura Maverick, Elsie Westcott, Beulah McFarland, Helen Jesmer, Lois Davison, Edith Kessler, Grace Jones, Alma Braham, Mildred Shelly, Margie Bell and Bernice Dewey.

Costumes selected by F. Ziegfeld, Jr., from creations of Lady Duff Gordon, and executed by "Lucile" for the following scenes: "The Harem," "The Drinks and Syncopated Cocktail" chorus gowns and Miss Miller's "Springtime" dress.

Schneider-Anderson Co., from designs by O'Neill, McGeachy and Cook, executed "The Salad," "Shimmy," "Minstrel," "Tulip Time," "Salvation Army," "Spanish," Widows (in Prohibition scene). Hickson, from designs by Mr. Clark, "Sweet Sixteen Melody" and Florida Organdy costumes.

Costumes for "Sweet Sixteen Melody" and "Baby Arms," Hickson, designed by Mr. Clark.
The costumes in Mr. Haggin's first act arrangement made by Frances, New York.
Men's costumes by Dazian & Co.
Uniforms by Brooks Uniform Company.
Shoes by Capecio. Wigs by Hepner.
Scenic construction by B. McDonald Construction Company.
Electric effects by B. Beerwald.
Properties by the Seidle Studio
Ribbons for shoes by Johnson Cadwald.

For F. Ziegfeld, Jr.

Sam Harrison ..... Manager
Leon Friedman ..... Press Representative
Frank Darling ..... Musical Director
William Schroeder ..... Stage Manager

Norma Talmadge is completing "The Way of a Woman."

Cathrine Curtis arrived in New York last week from Los Angeles.

Hattie Delaro has been added to the cast of "April Folly."

Elinor Fair and Al Ray have started on "Love is Love."

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FEATURE FILM REPORTS

'MEN, WOMEN AND MONEY'

Paramount. Five Reels.

Cast

Marcel Middleton.....*Ethel Clayton*
Parker Middleton.....*James Neill*
Sara Middleton.....*James Wolfe*
Cleveland Buchanan.....*Lew Cody*
Aunt Hannah.....*Sylvia Ashton*
Julian Chadwick.....*Irving Cummings*
Noel Parkton.....*Winifred Greenwood*

Story—Dramatic. Written by Cosmo Hamilton. Scenario by Beulah Marie Dix. Directed by George Melford. Featuring Ethel Clayton.

Remarks

A very pleasing story, exceptionally well staged and produced.

Marcel Middleton is the daughter of an elderly couple in a country town, who are willing to sacrifice anything for her happiness. On her return from a lady's school, a chum invites her to spend the Summer with her. Marcel does not want to go, but her parents insist that she enjoy herself. She arrives and finds her chum and her friends running with a fast crowd.

At a costume ball, Julian Chadwick, whom Noel Parkton wants for herself, pays his attentions to Marcel and proposes, but is refused. Cleveland Buchanan watches her cynically, wondering if she is a girl who is worth while. Noel, in the meantime, has become jealous of Marcel's success and asks her to cut her visit short. A few minutes after she does so, Marcel receives a telegram telling of the death of her mother and father in an accident. She is left with only $2,000 in the world. She comes back to New York and finds that the amount does not last long, and runs herself into debt.

One of these debts is to a fashionable dressmaker, whom she has given a check after overdrawing her account. She goes to work as a model in the establishment to pay her debt. In the meantime, certain actions lead Buchanan to think that she is not worth while and he tells her that he loves her but will not marry her. In return she tells him what she thinks of him. Buchanan, wishing to make amends for his mistake, stops his idling and organizes a camp for poor boys. Chadwick does his utmost to humiliate Marcel and finally tells the dressmaker that it would be a great publicity scheme to have the ex-society girl be a model for a number of new lingerie fashions.

But Marcel refuses to wear the lingerie. The dressmaker threatens her with the overdrawn check. In the meantime, however, Katie, a maid, has phoned Buchanan of Marcel's predicament, as he has met her when taking her little brother to his camp. He arrives and saves Marcel from her embarrassment by paying the check. Katie tells her what he had been doing to make good, and she forgives him. The fade-out shows the couple on their way to the license bureau.

The cast do their work excellently, and comedy relief is very well put in by Katie.

One day.

"COWARDICE COURT"

Fox. Five Reels.

Cast

The Honorable Penelope Drake.....*Peggy Hyland*
Randolph Shaw.....*Jack Livingston*
Lord Cecil Bazelhurst.....*Arthur Hoyt*
Lady Evelyn Bazelhurst.....*Katherine Adams*
Tompkins.....*Burton Law*
Flash Morton.....*Bull Montana*
The Duke.....*Harry Lounsdale*
The Count.....*Bertram Grassby*
Yank Foo.....*Gung Wong*

Story—Dramatic. Written by George Barr McCutcheon. Scenario by Joseph A. Roach.—Directed by William C. Donlin. Featuring Peggy Hyland.

Remarks

A pleasing picture, excellently staged and produced. Peggy Hyland is charming and capably supported by the rest of the cast. The dog is worthy of mention.

Lord Cecil Bazelhurst is the brow beaten husband of Lady Evelyn, who married him for his title. His sister, Penelope Drake, is stopping with them. Opposite their estate is that of Randolph Shaw, which is coveted by Lady Evelyn. As Shaw refuses to sell, there is a feud between the two families. Shaw and Penelope meet through Shaw's dog, which he presents to her.

Lord Cecil orders his servants to shoot Shaw if they catch him on the land. He is caught and just after the Lord had told his headservant to change the order, is shot in the arm. Penelope quarrels with Lady Evelyn over it and leaves the house while a storm is raging. Shaw's valet finds her in the rain and brings her to Shaw's house. She spends the night there and in the morning, Lord Cecil and two other men who have been hunting for her all night, arrive and are invited to have breakfast. Shaw announces that he and Penelope are to be married and the feud is patched up.

Box Office Value

One day.

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"UPSIDE DOWN"

Triangle. Five Reels.

Cast

Archibald Pim.....*Taylor Holmes*
Juliet (His Wife).....*Anna Lehr*
James Wortley Tammers.....*Ray Applegate*
Mrs. Tammers.....*Ruby Hoffman*
Swami.....*Harry Lee*

Story—Comedy. Taken from "Lovely Reason," a story by George Agnew Chamberlain. Directed by Lawrence C. Windom. Featuring Taylor Holmes.

Remarks

An affectionate husband, whose attentions pall on his wife and a slave to business, whose wife longs for these same attentions, are the two central figures in this picture, with the wives as important subsidiary characters.

The wives determine to divorce their husbands and the latter seek consolation in the shape of a half a dozen cabaret girls. The wives soon conclude that they really want their husbands after all and, ignoring the fact that divorce would be theirs if they so desired, welcome their respective mates and all ends well.

Interwoven in this story is a lot of material which concerns the stock market and stock juggling, quite without bearing on the domestic lives of the two couples but evidently needed to stretch the film from a legitimate two reeler to a five reeler.

Brought down to two reels the picture would be greatly improved. Taylor Holmes screens well and is today one of the best legitimate refined comedians on the screen. His associates were able assistants.

The direction is not of the best in that Pim, who is not considered a big stock operator at the start relegates Tammers, who is a big operator, to the rear as a stock buyer. This inconsistency could have been avoided if the director had, at the very opening made them rival operators. Then what followed would have been logical.

Box Office Value

One day.

"MY LITTLE SISTER"

Fox. Five Reels.

Cast

The Elder Sister.....*Evelyn Nesbit*
Eric.....*Leslie Austen*
Bettina.....*Lillian Hall*
Ranny.....*Kempton Greene*
The Stranger.....*Lyster Chambers*
Guy Whitby Dawson.....*Herbert Standing*
Madame Aurore.....*Caroline Lee*
The Gray Hawk.....*Amelia Summerville*
The Colonel.....*Ben. Hendricks*
Aunt Josephine.....*Louise Rial*
The Sisters' Mother.....*Martha Mayo*
Lady Helmstone.....*Marie Burke*
Lord Helmstone.....*Henry Hallam*
Lady Barbara.....*Lucille Carney*

Story—Dramatic. Written by Elizabeth Robins. Directed by Kenean Buel. Featuring Evelyn Nesbit.

Remarks

If the reader does not care for white slave plays, he can turn to another page and read something else, for this one is of that species. But to give the producers credit, they have not made it as sentimental as the average play of this kind is. In fact, there is not one scene to which any conscientious moralist can object.

The story tells of two sisters who come to London to live with their aunt. A "dressmaker" has seen a photograph of their relative, who is to meet them at the station, and directs a white slave woman agent to meet them. This woman makes up as the aunt and takes them to her house.

In the evening, the girls meet three men, one of whom takes a fancy to the elder sister and tells her what kind of a place she is in. The sister gets out of the house to get aid and runs to her aunt's address. They go to the police, but as the girl does not know the address of the house they can do nothing.

They never see Bettina, the younger sister again, and the elder sister starts a warning campaign to young girls.

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VAUDEVILLE ACTS

(Continued from page 12)

BERT BOWLER

Theatre—*Proctor's 125th Street.*
Style—*Singing.*
Time—*Twelve minutes.*
Setting—*In one.*

Bert Bowler showed by his opening number that he is hopelessly a pop house act, if anything. He started with a "Cellar" number, putting on a "souse." During the delivery he fell down the stage steps into the audience and completed the offering there. He also mumbled a few words while down near the orchestra pit which he undoubtedly intended for patter of some kind.

After getting back on the stage, he made an announcement, saying that he would next portray the feelings of a mother when parted from her boy. The writer, as well as the audience, waited for him to put on a wig and shawl, but nay. He proceeded to sing a number. To give him credit, he sings fairly well, but why the unnecessary announcement? While his delivery is fair, his enunciation is poor. He went fairly well here, as the kids were pleased with his falling into the audience. For an encore, he rendered a ballad. As he sang it while bent on his knees, he announced it as an imitation of Al Jolson. Poor Al! We wonder what will be left of his reputation after more of these imitators get through with him.

What Bowler really needs is an act.

G. J. H.

CARSON AND WILLARD

Theatre—*American.*
Style—*Talking and singing.*
Time—*Sixteen minutes.*
Setting—*In one.*

Two men, with clever patter, scored the biggest hit of the bill here.

One starts the act off without any introduction from the orchestra, as though he was about to take up a collection for some drive and announces it for the "Drunkard's Home." The other, in a comedy costume, joined in with him. After a prohibition number, they went into their dialogue, which led up to an argument about silver ore, one asking "silver, or what?" He also asked what position a friend of theirs had in a bank, so he could tell his sister, and was answered "Teller." This led to another argument. They gave their ideas of what conditions would be fifty years from now and closed with a chart with a dollar, telling the story of what the dollar could formerly buy and how it was lessened by the profiteers. This they told in "This Is the House that Jack Built" style, and kept the audience laughing at the manner in which they tried to say as much as possible in one breath.

The two handle their material well and should please elsewhere than in this house.

G. J. H.

MALCOLM AND LA MAR

Theatre—*American.*
Style—*Singing.*
Time—*Fourteen minutes.*
Setting—*In one.*

Two girls in a pleasing sister act. One, a brunette, plays the piano. She rendered two solos, but in only one of them showed ability. She would do well to change her medley of classical and popular music to something that would give her a chance to display her capabilities to better advantage.

The other, a blonde haired girl, has a good natural voice which, however, shows a lack of training. They rendered a cycle of popular and operatic melodies.

G. J. H.

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BEATRICE MORGAN AND CO.

Theatre—*Harlem Opera House.*
Style—*Sketch.*
Time—*Eighteen minutes.*
Setting—Full stage.

Beatrice Morgan has appeared in stock and now, with two men and a girl, is putting on a vaudeville playlet which she calls "Moonlight Dreams." While the offering will please on the three-a-day, it still has much room for improvement.

In going about the bettering of the offering, the first action Miss Morgan should take is to improve the acting of the characters and of herself. One noticeable fault was the desire of herself and the young man to fall into comedy acting. Comedy is acceptable in even the most dramatic kind of a play, but the effectiveness depends on how it is delivered. The comedy, as injected here, almost turned the offering into a burlesque on the very plot they were using.

Miss Morgan takes the part of a woman of forty with a daughter of eighteen. She makes her daughter pose as a young girl so as to aid in giving the impression that she, the mother, is in her early thirties. The girl's sweetheart, wanting to make Winie (the girl) jealous, makes love to her mother. They arrange to go to a dance together, but at the hour they are supposed to go, her husband returns from out of town. He lectures her and she sees how foolish she has been in trying to keep young.

When the young man comes she reveals her age and the husband pretends to be very angry to test the metal of the young fellow. He, however, says he will take the blame for everything and that the wife is innocent. This part was delivered in a most unconvincing manner. The boy and the girl are reunited and go to the dance and mother goes upstairs to sit with daddy as in the days of yore.

G. J. H.

BARD AND BANN

Theatre—*City.*
Style—*"Nance."*
Time—*Fourteen minutes.*
Setting—*In one.*

Here are two boys who seem to think that because they do a "Nance" bit, it is necessary to inject vulgar, cheap comedy. One presents a neat appearance in a Tuxedo and sings well. The other who takes the part of the "Nance" would do well to remove his wig at the end of the offering—for surely no woman would dare do on the stage what he did in one bit. They have a few good gags, which did not get over, but that was no excuse for the piece of business which they inserted into a dance. There are a few other acts in vaudeville that use the same "bit," which earns them nothing but the hearty contempt of the average patron of the theatre.

G. J. H.

BOLLINGER

Theatre—*American.*
Style—*Tight-rope bouncing.*
Time—*Twelve minutes.*
Setting—*In three.*

Bollinger works in the makeup of a tramp comedian and does his act on a tight-rope on which he bounces, takes falls and turn somersaults in an excellent manner. More than once did women shriek at some of his falls, and he then set them laughing by catching himself just in time. He scored one of the laughing hits of the bill in the opening spot and should be able to make good at other houses.

G. J. H.

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